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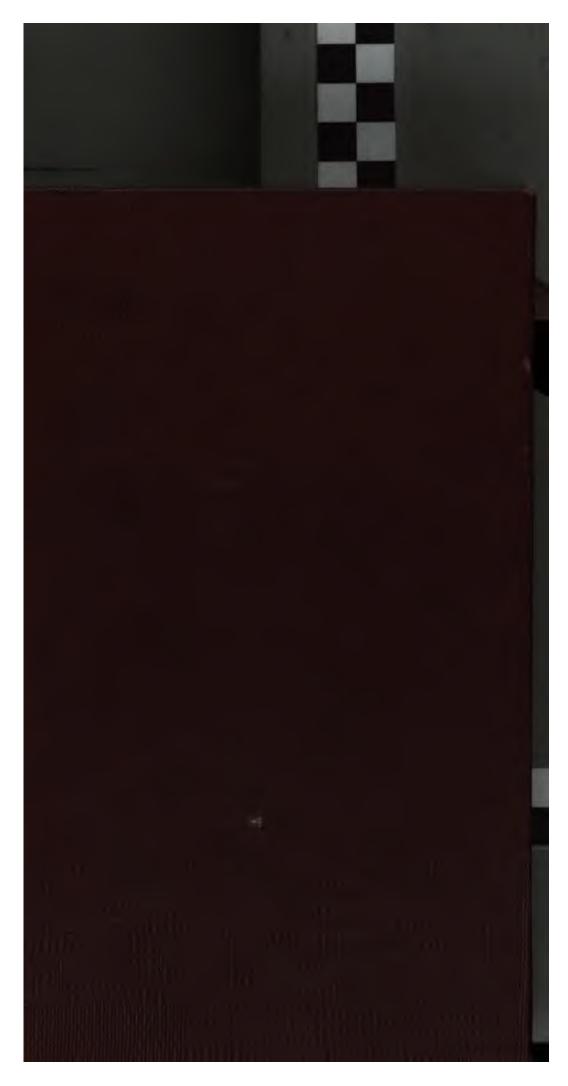
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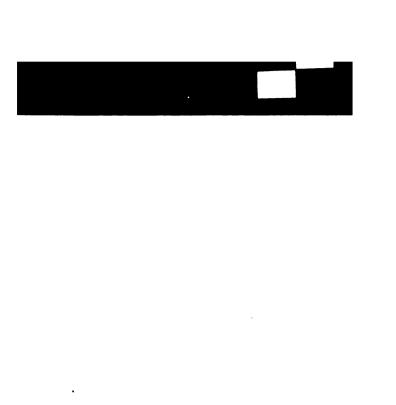
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SPIRIT

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PLAYS OF SHAKSPEARE,

EXHIBITED IN A

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ILLUSTRATIVE OF

THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

WITH

QUOTATIONS AND DESCRIPTIONS.

VOL. V.

LONDON:

PRINTED FOR T. CADELL, STRAND (BOOKSELLER TO THE ROYAL ACADEMY); J. G. AND F. RIVINGTON, ST. PAUL'S CHURCH-YARD, AND WATERLOO-PLACE, PALL-MALL; BALDWIN AND CRADOCK, PATERNOSTER-ROW; AND J. BOOKER, NEW BOND-STREET.

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KING LEAR.

- Lear divides his kingdom between Goneril and Regan, fancying that Cordelia had fallen short of her sisters in her love for him.

 —Kent in vain interposes.
- 2. Edmund persuading Gloster that Edgar intended to murder him.
- Kent, disguised as a servant, correcting the insolence of the Steward
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- 4. Lear leaves Goneril, who complained of his conduct.—Enter Albany.
- 5. Edmund persuading Edgar to fly from his father's anger.
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- 7. Lear cursing his daughters.
- Lear in the storm.—Edgar disguised as a madman.—Gloster with a torch comes to seek Lear.
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- 16. Regan takes Edmund as her husband, Lear and Cordelia having been defeated and made prisoners.
- 17. The death of Edmund.—Edgar, having found a letter on the Steward from Goneril, directing Edmund to murder her husband and take his place, gives the letter to Albany, and meets his brother to prove his treason.—They fight, Edmund falls.—Regan is seen dying in the tent, poisoned by Goneril.
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- 1. Othello relating his adventures to Brabantio and Desdemona.
- 2. Othello pleading before the doge to Brabantio's accusation of having beguiled the affections of Desdemona.—Iago, in the background, is persuading Roderigo to renew his suit to Desdemona.
- Cassio's drunken squabble with Roderigo, contrived by Iago. Enter Othello and attendants.
- 4. Iago "abusing Othello's ear, that he" (Cassio) "is too familiar with his wife."—Cassio entreating Desdemona's assistance to obtain his reinstatement as lieutenant, of which office he had been deprived for his drunkenness.—The fatal handkerchief is seen in the hands of Desdemona.
- 5. Iago inducing Cassio to relate some meeting with his mistress, Bianca having deluded Othello into the idea that it was an interview with Desdemona, in which he is confirmed by Bianca bringing in Desdemona's handkerchief to Cassio.—Enter Bianca.
- 6. Othello taxes Desdemona with misconduct.
- 7. Roderigo, urged by Iago, attacks Cassio.
- 8. Othello about to murder Desdemona.
- 9. Emilia undeceiving Othello.—Iago stabs Emilia, then runs out.
- Iago in custody, and Cassio brought in in a chair, with his leg bound up.

TITUS ANDRONICUS.

Titus Andronicus delivering Alarbus to be sacrificed to the manes
of his sons, killed in battle with the Goths. Tamora entreats
for her son's life.—Saturninus and Bassianus, at the head of their
respective parties, coming to ask the suffrage of Titus for the
empire. Saturninus is admiring Tamora.

- 2. Saturninus, having been chosen emperor at the instance of Titus, offers his hand to Lavinia; but immediately pays his court to Tamora.—Bassianus, assisted by Marcus Andronicus, and the sons of Titus, claims Lavinia as his betrothed. Titus resists, and kills Mutius, his son, who opposes him.
- 3. The murder of Bassianus by Chiron and Demetrius.
- Aaron leading Martius and Quintus to the pit into which Chiron and Demetrius had thrown the body of Bassianus. Martius falls into the pit.
- 5. Martius and Quintus being found in the pit with the body of Bassianus, are condemned to death as his murderers.—Aaron is producing the bag of gold hid by himself, stated in a letter, forged by himself also, to be for the reward of a huntsman for the murder of Bassianus.
- 6. Aaron pretends a message to have been sent from Saturninus, offering to pardon Andronicus's sons, on condition of Titus, Marcus, or Lucius sending a hand as a ransom for their faults. Whilst Marcus and Lucius go for an axe, Titus asks Aaron to cut his hand off.—Martius and Quintus are seen going to execution.—Lavinia, with her hands cut off, and tongue cut out, is standing near.
- 7. Lavinia making known her sufferings.—The heads of Martius and Quintus have been sent with Titus's hand, returned in scorn.— Lavinia takes the staff in her mouth, and guides it with her arms, and writes.
- The nurse bringing a blackamoor child, the son of Aaron and Tamora.
- Aaron and his child brought before Lucius, who is become general of the Goths, "and threats, in course of this revenge, to do as much as ever Coriolanus did."
- Tamora, with Chiron and Demetrius, come disguised as Revenge,
 Rapine, and Murder, to Titus Andronicus.—Titus appears above.
- 11. Chiron and Demetrius having been left, under the names of Rapine and Murder, Titus orders them to be bound.—Enter Titus, with Lavinia; she bearing a basin, and he a knife.
- 12. The banquet.—Titus, as a cook, waits upon Saturninus and Tamora.
- 13. Lucius is chosen emperor, and condemns Aaron.

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ACCOMPANIED BY QUOTATIONS AND DESCRIPTIONS.

No. XXIII.—KING LEAR.
NINETEEN PLATES.

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KING LEAR.

NINETEEN PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

KING LEAR.

The date assumed for the occurrences which form the plot of this celebrated tragedy is after the Romans had been in Britain, but before the arrival of the Saxons. The costume entails some disadvantages from want of variety and, in many instances, want of elegance; but it has been deemed right to complete these illustrations upon the principle laid down of strict antiquarian accuracy; and it is hoped that character will amply atone for casual inelegancies, and the want of variety in the individual instance be compensated by the much greater variety obtained in the whole work, in consequence of adhering to the truth, instead of reducing all costumes to one standard.

The first scene has been condensed. Lear divides his kingdom between Goneril and Regan, and

curses Cordelia; Kent intercedes, and France claims his bride, at one moment, though in the play these events follow one another. This licence has been taken in some other plates, as in No. 3., where Lear strikes the steward, Goneril is supposed to see it, though in the text she does not enter for some time afterwards; and Edgar, after Edmund has fallen, is made to discover himself immediately. These trifling adaptations are absolutely necessary to convey the spirit of the scene, when translating from poetry to painting.

I.

LEAR divides his kingdom between GONERIL and REGAN, fancying that CORDELIA had fallen short of her sisters in her love for him.—KENT in vain interposes.

"LEAR. Peace, Kent!

Come not between the dragon and his wrath:

I loved her most, and thought to set my rest

On her kind nursery.—Hence, and avoid my sight!

(To CORDELIA.)

So be my grave my peace, as here I give
Her father's heart from her!—Call France;—Who stirs?
Call Burgundy.—Cornwall, and Albany,
With my two daughters' dowers digest this third:
Let pride, which she calls plainness, marry her.

FRANCE. Fairest Cordelia, that art most rich, being poor;

Most choice, forsaken; and most loved, despised! Thee and thy virtues here I seize upon.

Thy dowerless daughter, king, thrown to my chance, Is queen of us, of ours, and our fair France:

Not all the dukes of wat'rish Burgundy

Shall buy this unprized precious maid of me."

Аст I. S. 1.

II.

EDMUND persuading GLOSTER that EDGAR intended to murder him.

"EDM. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.

GLOS. (reads). If our father would sleep till I waked him, you should enjoy half his revenue, and live the beloved of your brother, Edgar.—Humph!—Conspiracy!—Sleep till I waked him,—you should enjoy half his revenue.—My son Edgar! had he a hand to write this? a heart and brain to breed it in?—When came this to you? who brought it?

EDM. It was not brought me, my lord, there's the cunning of it; I found it thrown in at the casement of my closet."

Act I. S. 2.

III.

KENT, disguised as a servant, correcting the insolence of the Steward of GONERIL.

"LEAR. O you sir, you sir, come you hither: Who am I, sir?

STEW. My lady's father.

LEAR. My lady's father! my lord's knave: you whoreson dog! you slave! you cur!

STEW. I am none of this, my lord; I beseech you, pardon me.

LEAR. Do you bandy looks with me, you rascal?

(Striking him.)

STEW. I'll not be struck, my lord.

Kent. Nor tripped neither; you base foot-ball player.

(Tripping up his heels.)"

Act I. S. 4.

IV.

LEAR leaves GONERIL, who complained of his conduct.

"LEAR. Darkness and devils! Saddle my horses; call my train together.—Degenerate bastard! I'll not trouble thee; Yet have I left a daughter.

Gon. You strike my people; and your disorder'd rabble Make servants of their betters.

Enter ALBANY.

ALB. What's the matter, sir?

LEAR. I'll tell thee—life and death! I am ashamed That thou hast power to shake my manhood thus:

(To GONERIL.)

That these hot tears, which break from me perforce, Should make thee worth them.—Blasts and fogs upon thee! The untented woundings of a father's curse Pierce every sense about thee!"

ACT I. S. 4.

v.

EDMUND persuading EDGAR to fly from his father's anger.

"EDM. Brother, I say,
My father watches:—O, sir, fly this place:
Intelligence is given where you are hid;
You have now the good advantage of the night.

I hear my father coming,—pardon me:—
In cunning I must draw my sword upon you:—
Draw; seem to defend yourself: . . .

Fly, brother:—torches! so farewell."

Act II. S. 1.

VI.

KENT in the stocks.

"LEAR. What's he, that hath so much thy place mistook To set thee here?

KENT. It is both he and she, Thy son and daughter.

LEAR. No. Kent. Yes."

ACT II. S. 3.

VII.

LEAR cursing his daughters.

"LEAR. O, Regan, wilt thou take her by the hand? Gon. Why not by the hand, sir? How have I offended? All's not offence that indiscretion finds
Or dotage terms so.

LEAR. I gave you all-

REG. And in good time you gave it.

LEAR. Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number: what, must I come to you

With five and twenty, Regan? said you so?

REG. What need one?

LEAR. O, reason not the need: our basest beggars

Are in the poorest thing superfluous:

Allow not nature more than nature needs,

Man's life is cheap as beast's: thou art a lady;

If only to go warm were gorgeous,

Why nature needs not what thou gorgeous wear'st,

Which scarcely keeps thee warm.—But, for true need,—

You heavens, give me that patience, patience I need!

You see me here, you gods, a poor old man,

As full of grief as age; wretched in both!

If it be you that stir these daughters' hearts Against their father, fool me not so much,—

O, let not women's weapons, water drops,

KING LEAR.

Stain my man's cheeks! No, you unnatural hags, I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not; but they shall be
The terrors of the earth. You think I'll weep:
No, I'll not weep:—
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws
Or ere I'll weep:—O, fool, I shall go mad!"

Act II. S. 4.

VIII.

LEAR in the storm.—EDGAR disguised as a madman.

"KENT. What art thou that dost grumble there i'the straw? Come forth.

Edg. Away! the foul field follows me!— Through the sharp hawthorn blows the cold wind: Go to thy cold bed and warm thee.

LEAR. Hast thou given all to thy two daughters?

Why, thou wert better in thy grave, than to answer with thy uncovered body this extremity of the skies.—Is man no more than this? Consider him well: thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume:—ha! here's three of us are sophisticated! Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings:—come; unbutton here.

(Tearing off his clothes.)

Fool. Pr'ythee, nuncle, be contented; this is a naughty night to swim in."

(GLOSTER with a torch comes to seek LEAR.)
ACT III. S. 4.

IX.

GLOSTER having assisted LEAR to join CORDELIA, who had landed at Dover, is punished by CORNWALL, who plucks out his eyes.

"Glos. He, that will think to live till he be old, Give me some help:—O cruel! O, ye gods!

Reg. One side will mock another; the other too.

SERV. Hold your hand, my lord: I have served you ever since I was a child; But better service have I never done you, Than now to bid you hold.

CORN. My villain! (Draws and runs at him.)
SERV. Nay, then, come on, and take the chance of anger.
(They fight, CORNWALL is wounded.)

REG. (To another Servant). Give me thy sword.—A peasant stand up thus!

(Snatches a sword, comes behind, and stabs him.)"

Act III. S. 7.

X.

GLOSTER having had both eyes torn out, is committed by the servant to EDGAR's charge.

"GLOS. Dost thou know Dover?

EDG. Ay, master.

GLOS. There is a cliff, whose high and bending head Looks fearfully in the confined deep:

Bring me but to the very brim of it,

And I'll repair the misery thou dost bear,

With something rich about me: from that place

I shall no leading need.

EDG. Give me thine arm;

Poor Tom shall lead thee."

Аст IV. S. 1.

XI.

GONERIL, EDMUND, and Steward.

"Gon. This trusty servant
Shall pass between us: ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;

(Gives a favour.)

Decline your head: this kiss, if it durst speak, Would stretch thy spirits up into the air;—Conceive, and fare thee well.

EDM. Yours in the ranks of death.

Gon. My most dear Gloster!"

ACT IV. S. 2.

XII.

CORDELIA receiving the account of her father's state.

"—— once, or twice, she heaved the name of father Pantingly forth, as if it press'd her heart; Cried, Sisters! sisters!—Shame of ladies! sisters! Kent! father! sisters! What? i' the storm? i' the night? Let it not be believed! There she shook The holy water from her heavenly eyes, And clamour moisten'd."

Аст IV. S. 3.

XIII.

LEAR, mad, fantastically dressed up with flowers.

"LEAR. It were a delicate stratagem, to shoe A troop of horse with felt: I'll put it to the proof; And when I have stolen upon these sons-in-law, Then kill, kill, kill, kill, kill.

Enter a Gentleman, with Attendants.

GENT. O, here he is; lay hands upon him.—Sir, Your most dear daughter——"

Аст IV. S. 6.

XIV.

The Steward intending to kill GLOSTER, is killed by EDGAR.

"Eng. Nay, come not near the old man; keep out, che vor'ye, or ise try whether your costard or my bat be the harder: Ch'ill be plain with you.

STEW. Out, dunghill!

EDG. Ch'ill pick your teeth, zir; no matter for your foins.

(They fight; and EDGAR knocks him down.)

ACT IV. S. 6.

XV.

LEAR and CORDELIA.

LEAR. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

CORD. And so I am, I am."

ACT IV. S. 7.

XVI.

REGAN takes EDMUND as her husband, LEAR and CORDELIA having been defeated and made prisoners.

" REG.

General,

Take thou my soldiers, prisoners, patrimony; Dispose of them, of me; the walls are thine:

Witness the world, that I create thee here

My lord and master.

Mean you to enjoy him? Gon.

The let alone lies not in thy goodwill. ALB.

Nor in thine, lord. EDM.

ALB.

Half-blooded fellow, yes.

Edmund, I arrest thee

On capital treason; and, in thy arrest,

This gilded serpent: (pointing to GON.)-for your claim,

fair sister,

I bar it in the interest of my wife;

'Tis she is sub-contracted to this lord,

And I, her husband, contradict your banns.

If you will marry, make your love to me;

My lady is bespoke."

Аст V. S. 3.

XVII.

The death of EDMUND.—EDGAR, having found a letter on the Steward from GONERIL, directing EDMUND to murder her husband and take his place, gives the letter to ALBANY, and meets his brother to prove his treason.—They fight, EDMUND falls.

"Gon. This is mere practice, Gloster: In the law of arms, thou wast not bound to answer An unknown opposite; thou art not vanquish'd, But cozen'd and beguiled.

ALB. Shut your mouth, dame, Or with this paper I shall stop it:

EDG. My name is Edgar, and thy father's son."

(REGAN is seen dying in the tent, poisoned by GONERIL.)

Act V. S. 3.

XVIII.

LEAR killing the officer who had charge from EDMUND to hang CORDELIA.

" I kill'd the slave that was a hanging thee."

Аст V. S. 3.

XIX.

LEAR and CORDELIA dead.

"EDG. He faints!—My lord, my lord!

Kent. Break, heart—I pr'ythee, break!

EDG. Look up, my lord.

Kent. Vex not his ghost:—O, let him pass!

EDG. O, he's gone, indeed!"

Аст V. S. 3.

REGAN and GONERIL both lying dead.

"EDM. The one the other poison'd for my sake, And after slew herself."

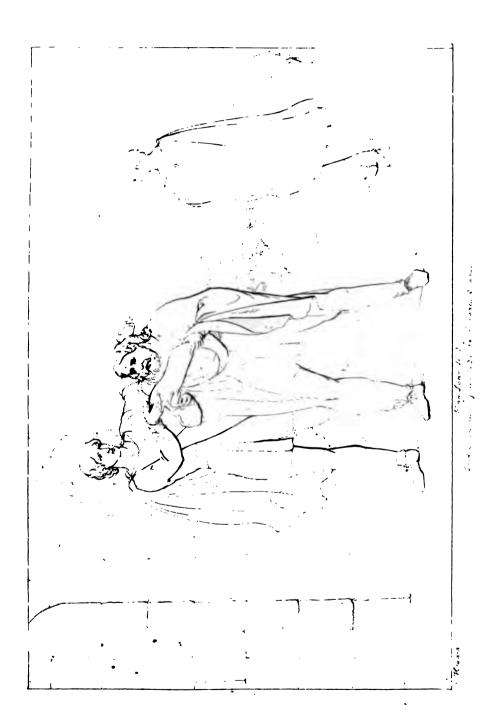
Аст V. S. 3.

EDMUND also lies dead.



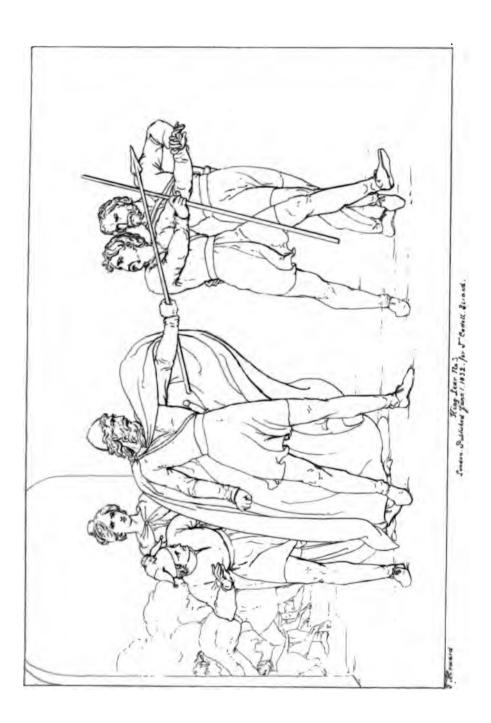


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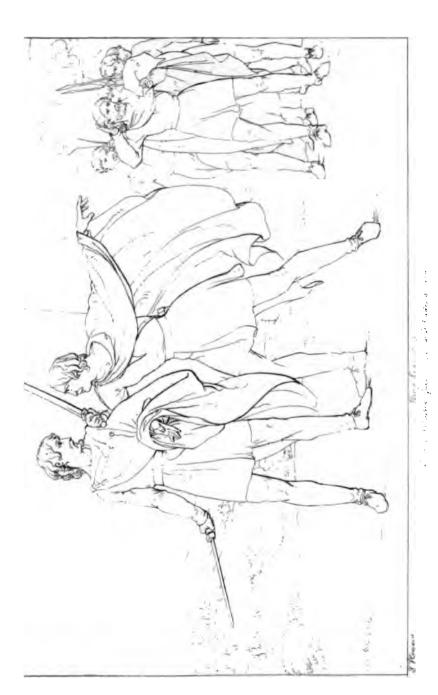
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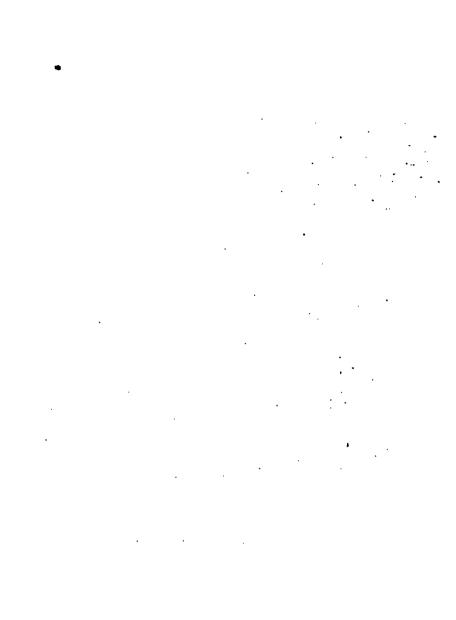












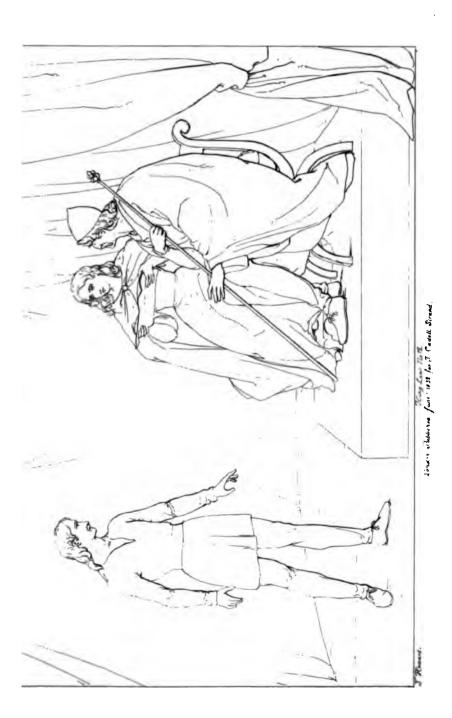
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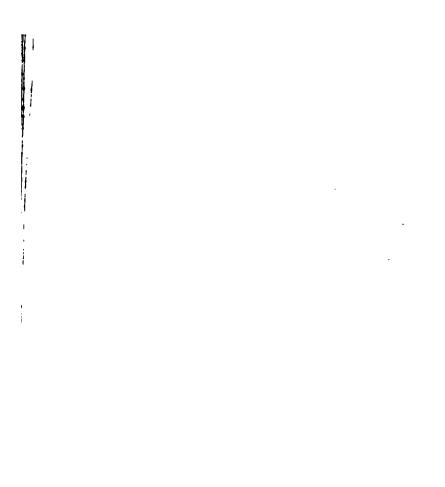
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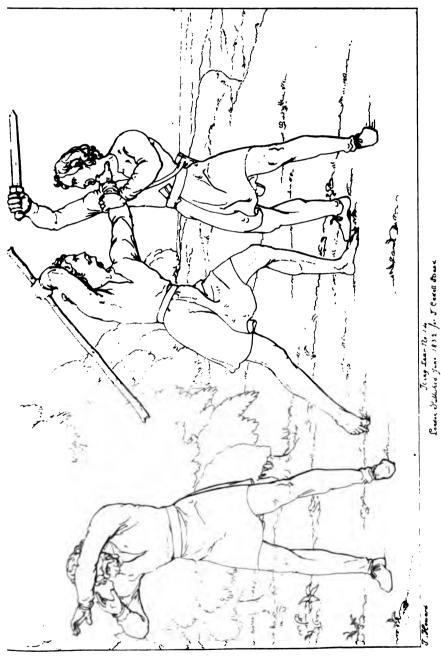






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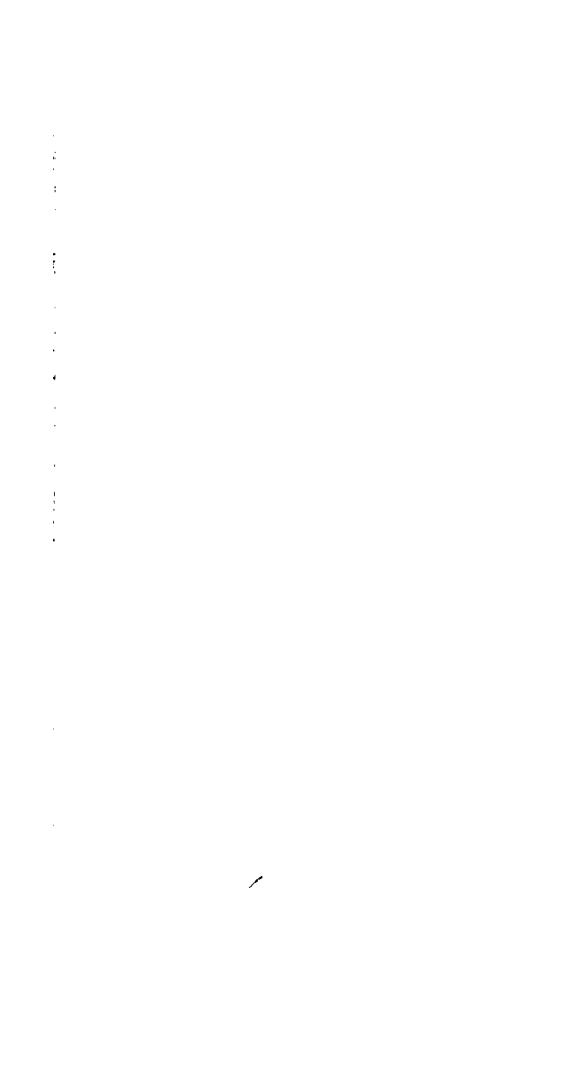


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FOUR VOLUMES of this Work are now completed, containing the following Plays, for which the Titles and Tables of Contents are given in the first, ninth, and twenty-second Numbers:—

		Number of Plan-
THE TEMPEST		20
Two Gentlemen of Verona		19
MERRY WIVES OF WINDSON		
TWELFTO NIGHT, OR WHAT YO	U WHL	20
MEASURE FOR MEASURE .		19
MIDSUMMER NIGHT'S DREAM		
Love's Lanoue's Lose .	4 4	. 8
MUCH ADO ABOUT NOTHING MERCHANT OF VENICE	+ +	- 12
MERCHANT OF VENICE	4 .	16
As You Like In		20
ALL'S WELL THAT ENDS WELL		- III
TAMING OF THE SHEEW .	4 4	20
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Kim Joun		
RICHARD THE SECOND		10
HENRY THE FOURTH. Parts I. :	and II.	. 19
HENRY THE FITTE	e :	. 8
HERRY THE SIXTH. Parts L. II.	and III	. 29
RICHARD THE THIRD		. 12
HENRY THE EIGHTH		
THE COMEBY OF ERRORS	4 3	. 17
TROILUS AND CRESSIDA		
TIMON OF ATHEMS		. 8
CORIOLANUS		
Julius Casan	4 4	. 9
ANTONY AND CLEOPATRA .		. 13
CYMBELINE		. 18
Titus Andronicus		. 13
lesides these, the following have als	o been p	sublished, com-
sing, with the above, twenty-three l	Numbers	7-
HAMLET		. 19
HAMLET OTHELLO ROMEO AND JULIET PERIOLES, PRINCE OF TYRE KING LEAD	. 4	. 10
ROMEO AND JULIET		12
PERICLES, PRINCE OF TYRE :	+ +	. 9
KING LEAR	4	- 19

^{*} This Work will not extend beyond Twenty-five Numbers:

THE

SPIRIT

PLAYS OF SHAKSPEARE,

EXHIBITED IN A

SERIES OF OUTLINE PLATES

ILLUSTRATIVE OF THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED

BY FRANK HOWARD,

AND DEDICATED WITH PERMISSION TO THE LAVE

SIR THOMAS LAWRENCE, P. R. A.

ACCOMPANIED BY QUOTATIONS AND DESCRIPTIONS.

No. XVII.-ROMEO AND JULIET

TIMON OF ATHENS.

TWENTY PLATES.

LONDON:

PRINTED FOR T. CADELL, STRAND (BOOKSELLER TO THE ROYAL ACADEMY); C. J. G. AND P. RIVINGTON, ST. PAUL'S CHURCHYARD, AND WATERLOO-PLACE, PALL-MALL; BALDWIN AND CRADOCK, PATERNOSTER-ROW; AND J. BOOKER, NEW BOND-STREET.

TO BE HAD ALSO OF MR. F. HOWARD, NO. 18, TAVISTOCK STREET, BEDFORD-SQUARE, OR NO. 5, NEWMAN-STREET, OXFORD-STREET.

1830.

(Price Twelve Shillings.)

* The preceding Numbers may be had separately.

NO. XVIII. CONTAINING HENRY THE FIFTH AND PART L OF HENRY THE SIXTH, WILL BE PUBLISHED ON THE FIRST OF MAY.

DAVISON,

WHITEPRIARS.

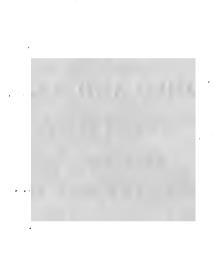


ROMEO AND JULIET.

TWELVE PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

ROMEO AND JULIET.

THE Illustrator of Shakspeare has much to contend with in undertaking any of the plays which are retained on the stage, from the mutilated and altered shape in which they appear, and by which they are unfortunately most impressed on the minds of the public. But in none are the disadvantages to the artist greater than in the present subject, the favourite tragedy of Romeo and Juliet, where the catastrophe is so much embellished with stage effect, that the original dénouement, though by far the best in point of character and taste, appears flat and insipid, on comparison with its bedecked substitute. The artist can only refer to the text, by which he is bound, to which he has closely adhered. The fate of the hero and heroine have been selected as the subjects in these outlines, without the extraneous comic matter, which requires words to be made intelligible.

4

I.

The Masquerade.

"Rom. If I profane with my unworthy hand
This holy shrine, the gentle fine is this—
My lips two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.

Jul. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Rom. Have not saints lips, and holy palmers too?

Jul. Ay, pilgrim, lips they must use in prayer.

Rom. O, then, dear saint, let lips do what hands do;

They pray, grant thou, lest faith turn to despair."

Аст I. S. 5.

II.

JULIET in the balcony.—ROMEO in the garden.

But soft, what light through yonder window " Rom. breaks?

It is the east, and Juliet is the sun! •

O that I were a glove upon that hand, That I might touch that cheek!

. .

Jul.

Ah me!

Rom.

She speaks.

O, speak again, bright angel! for thou art As glorious to this night, being o'er my head, As is a winged messenger of heaven Unto the white-upturned wond'ring eyes Of mortals, that fall back to gaze on him, When he bestrides the lazy pacing clouds, And sails upon the bosom of the air.

Jul. O Romeo, Romeo! wherefore art thou Romeo? Deny thy father, and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet."

ACT II. S. 2.

III.

ROMEO and JULIET meet at FRIAR LAWRENCE's cell to be married.

"Rom. Ah! Juliet, if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air; and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.

Jul. Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess,

I cannot sum up half my sum of wealth."

Acr II. S. 6.

IV.

ROMEO parting TYBALT and MERCUTIO.

"Rom. Draw, Benvolio; Beat down their weapons: gentlemen, for shame.

Forbear this outrage:—Tybalt—Mercutio—
The prince expressly hath forbid this bandying
In Verona streets: hold, Tybalt; good Mercutio.

MER. I am hurt:—

A plague o' both your houses! I am sped:-

. . . .

Why, the devil, came you between us? I was Hurt under your arm."

ACT III. S. 1.

v.

ROMEO, after the death of MERCUTIO, meets TYBALT, fights with, and kills him.

"Ben. Romeo, away! begone!
The citizens are up, and Tybalt slain.
Stand not amazed:—the prince will doom thee death
If thou art taken:—hence!—begone!—away!
Rom. O! I am fortune's fool!
Ben. Why dost thou stay?"
Act III. S. 1.

In the back-ground, the citizens are bringing MERCUTIO out from the house he had been carried to, and are placing him upon a bier. The PRINCE, CAPULET, MONTAGUE, and their wives, coming up.

VI.

ROMEO, banished for killing TYBALT, takes leave of JULIET.

"Rom. Farewell! one kiss, and I'll descend."

ACT III. S. 5.

VII.

JULIET takes a sleeping draught to avoid the marriage with the County PARIS, determined by her father and mother.

"JUL. Farewell!-God knows, when we shall meet again;

I have a faint cold fear thrills through my veins, That almost freezes up the heat of life:

I'll call them back again to comfort me.

Nurse !-what should she do here?

My dismal scenes I needs must act alone.—

Come, phial.-

What if this mixture do not work at all,

Must I of force be married to the county?

No, no;-this shall forbid it: lie thou there."

(Laying down a dagger.)

ACT IV. S. 3.

VIII.

JULIET discovered.

"Nurse. What, dress'd! and in your clothes! and down again!

I needs must wake you: lady! lady! lady!

Alas! alas!—help! help! my lady's dead!

O! well aday that ever I was born!

Some aqua vitæ, ho!-my lord! my lady!

LADY C. Alack the day! she's dead, she's dead, she's dead!

CAP. Ha! let me see her.

PAR. Have I thought long to see this morning's face, And doth it give me such a sight as this?"

ACT IV. S. 5.

IX.

ROMEO, having been told of JULIET's death, buys poison, and comes to her tomb to die. PARIS, who has come to strew the monument with flowers, attempts to prevent his breaking open the door.

"Rom. Thou detestable maw, thou womb of earth, Gorged with the dearest morsel of the earth, Thus I enforce thy rotten jaws to ope.

(Breaks open the door of the monument.)

And, in despite, I'll cram thee with more food!

PAR. This is that banish'd haughty Montague,
That murder'd my love's cousin;—with which grief,
It is supposed, the fair creature died;—
And here is come to do some villanous shame
To the dead bodies: I will apprehend him.

Stop thy unhallow'd toil, vile Montague!

Can vengeance be pursued further than death?

Condemned villain, I do apprehend thee:

Obey and go with me; for thou must die.

Rom. I must, indeed, and therefore came I hither. Good gentle youth, tempt not a desperate man; Fly hence and leave me;—think upon these gone; Let them affright thee.

PAR. I do defy thy conjurations, And do attach thee as a felon here.

Rom. Wilt thou provoke me? then have at thee, boy. PAGE. O Lord! they fight: I will go call the watch."

Act V. S. 3.

X.

ROMEO in the tomb, having brought down the body of PARIS. JULIET

"In her best robes uncover'd on the bier."

ACT IV. S. 1.

"Rom. O, my love! my wife! Death, that hath suck'd the honey of thy breath, Hath had no power yet upon thy beauty. Thou art not conquer'd; beauty's ensign yet Is crimson in thy lips, and in thy cheeks, And death's pale flag is not advanced there.

Eyes, look your last! Arms, take your last embrace! and lips, O you The doors of breath, seal with a righteous kiss A dateless bargain to engrossing death!"

ACT V. S. 3.

XI.

FRIAR LAWRENCE comes to the monument: JULIET wakes.

"FRIAR. Romeo! O, pale!—Who else? what, Paris too?

(JULIET wakes and stirs.)

JUL. O comfortable friar! where is my lord?

I do remember well where I should be,

And there I am;—where is my Romeo?

(Noise within.)

FRIAR. I hear some noise,—lady, come from that nest Of death, contagion, and unnatural sleep:
A greater power than we can contradict
Hath thwarted our intents: come, come away:
Thy husband in thy bosom there lies dead!
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns:
Stay not to question, for the watch is coming:
Come go, good Juliet—(noise again)—I dare stay no longer."

Act V. S. 3.

XII.

"Jul. Go, get thee hence, for I will not away.—
What's here? a cup closed in my true love's hand!
Poison, I see, hath been his untimely end:—
O churl! drink all; and leave no friendly drop
To help me after?—I will kiss thy lips;
Haply some poison yet doth hang on them
To make me die with a restorative.

(Kisses him.)

Thy lips are warm.

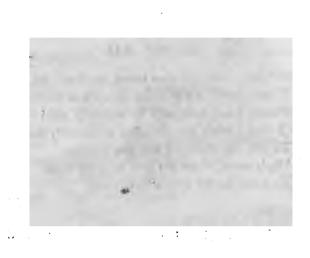
Watch. (Within.) Lead, boy;—which way?

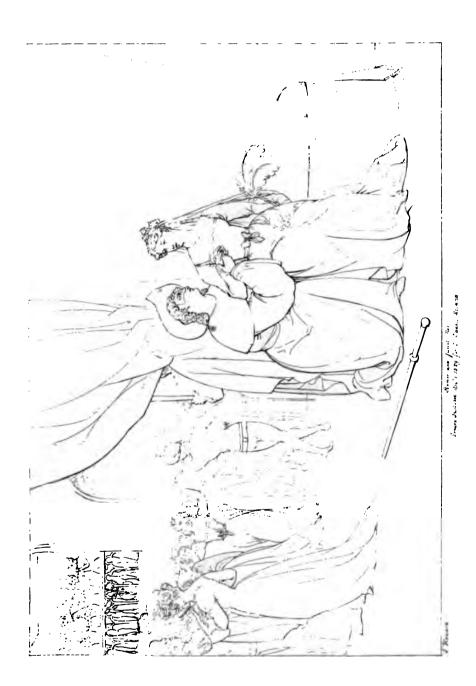
Jul. Yea, noise? then I'll be brief.—O happy dagger!

(Snatching ROMEO's dagger.)

This is thy sheath—(stabs herself)—there rust, and let me die."

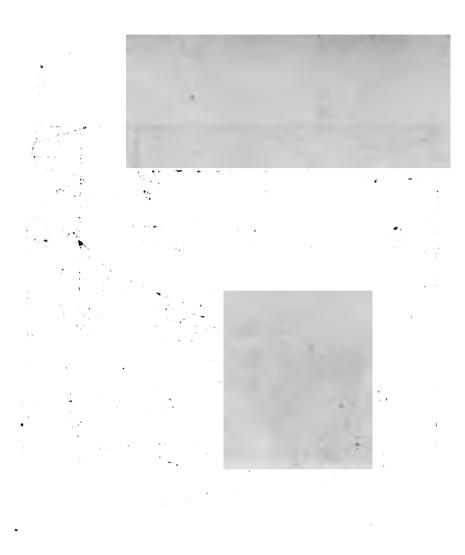
ACT V. S. 3.



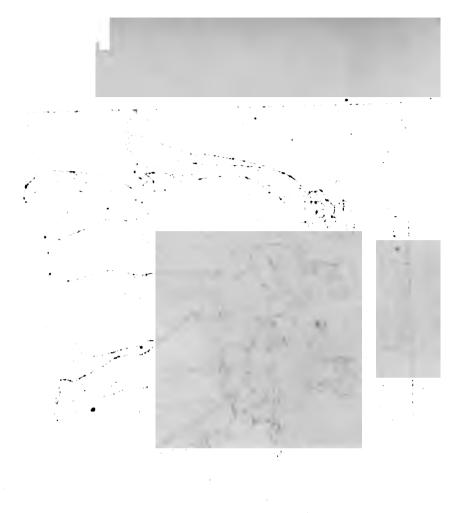










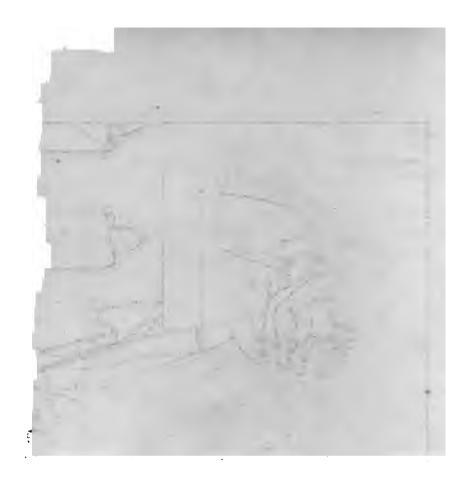


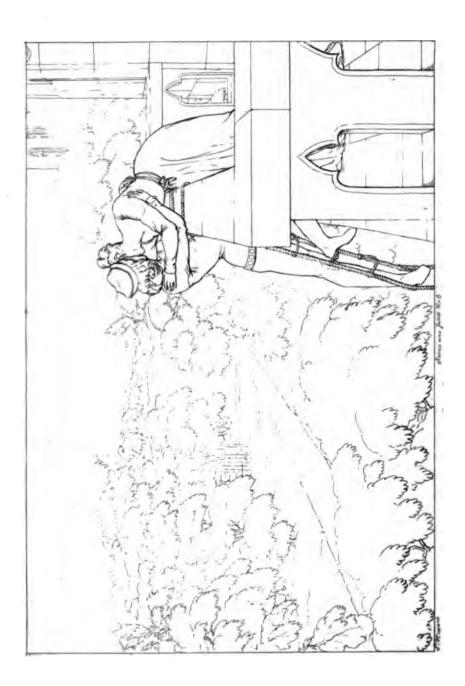


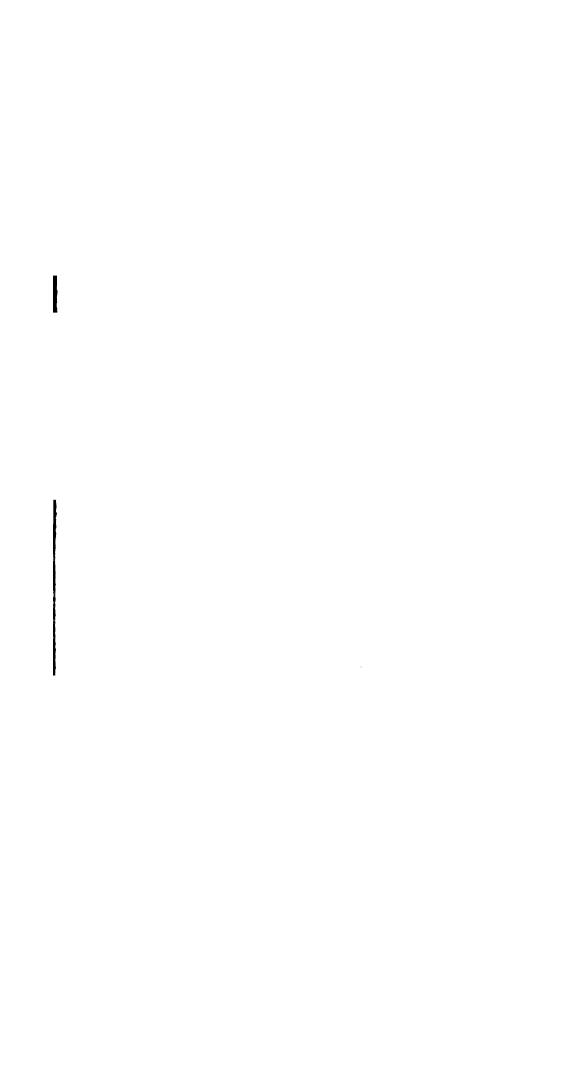




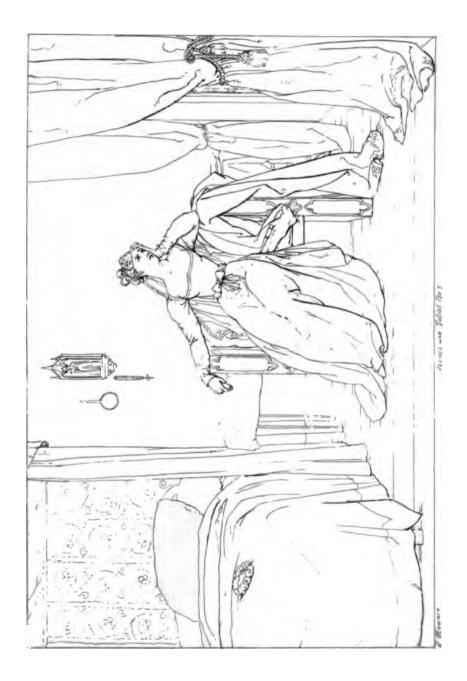
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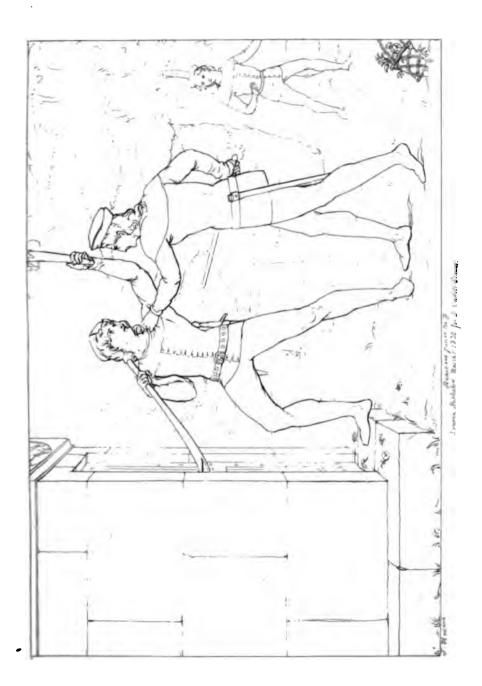














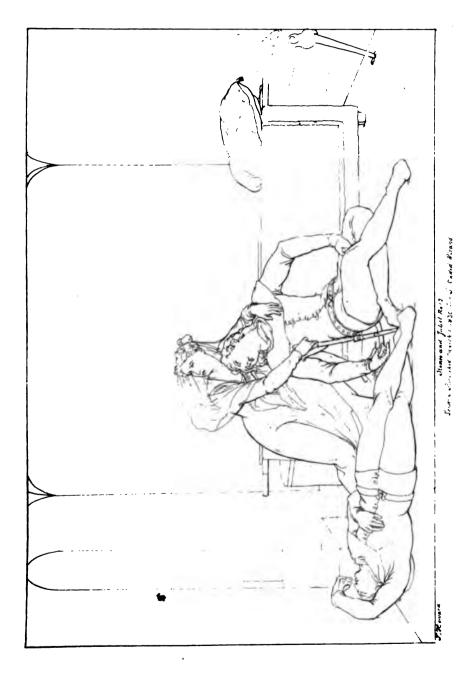




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TWO VOLUMES of this Work are now completed, containing the following Plays, for which the Titles and Tables of Contents are given in the first and ninth Numbers:—

			Number of Plates		
THE TEMPEST			. 20		
Two Gentlemen of Verona	- 6		. 12		
MERRY WIVES OF WINDSOR			. 10		
TWELFTH NIGHT, OR WHAT	You Wi	L	. 20		
MEASURE FOR MEASURE .	-	4	. 12		
MIDSUMMER NIGHT'S DREAM	1 4		. 18		
Love's Labour's Lost .			. 8		
Much Ado About Nothing			12		
MERCHANT OF VENICE	- 0	(4)	3 18		
As You Like It - + .	13		. 20		
ALL'S WELL THAT ENDS WEL	D .		.)0		
TAMING OF THE SHREW			- 20		
Масветн			. 20		

Besides these, the following have also been published, comprising, with the above, seventeen Numbers:—

HAMLET	+		*	165	-	12
Julius Cæsar, and An	TONY	AND	CLE	OPATI	A	22
RICHARD THE SECOND			+			10
CYMBELINE	*			4	4	18
King John, and Conic	LANI	US	4			22
HENRY THE FOURTH.	Part	s I.	and I	1.		18
OTHELLO, and TITUS A	NDR	ONIC	18			23
ROMEO AND JULIET, an	d Ti	MON	OF A	THENS		20

^{*} This Work will not extend beyond Twenty-five Numbers.

Each Number will appear every Two Months.

134 1/2

THE

SPIRIT

OF THE

PLAYS OF SHAKSPEARE,

BERTRITED IN A

SERIES OF OUTLINE PLATES

ILLUSTRATIVE OF THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED

BY FRANK HOWARD,

AND DEDICATED WITH PERSONNERS TO

SIR THOMAS LAWRENCE, P. R. A.

ACCOMPANIED BY QUOTATIONS AND DESCRIPTIONS.

No. V .- ALLIS WELL THAT ENDS WELL,

HAMLET.

TWENTY-TWO PLATES.

LONDON:

PHINTED FOR T. CADRLE, STRAND (BOOKSBLEER TO THE ROYAL ACADEMY); C. AND J. RIVINGTON, ST. PAUL'S CHURCHYARD, AND JUY, PATERNOSTER-ROW; AND J. BOOKER, NEW BOND-STREET.

TO BE HAD ALSO OF ME. P. HOWARD, NO. 5, NEWMAN-STREET, OXFORD-STREET,

1827.

(Price Twelve Shillings.)

NO. VI., CONTAINING TAMING OF THE SHREW, WILL BE PUB-LISHED ON THE FIRST OF FRBRUARY, 1926.

DAVISON.

WHITEFRIARS



HAMLET.

TWELVE PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

HAMLET.

THE chief beauties of this celebrated tragedy being the soliloquies and dialogues, it cannot be expected to furnish so many subjects for the pencil as others perhaps inferior in poetical merit; nor can it be expected that so much of the spirit of the original should be kept up. Many of the most striking scenes are so dependent upon the reasoning and philosophy of HAMLET, and are so totally without action, that it is not possible to represent them; nor would they be of any interest if attempted. scenes, therefore, have been taken as are necessary to the conduct of the story, and are adapted to the The sea adventure has been art of the painter. omitted for the above-mentioned reasons, the subject in itself being totally inexplicable without the words of the King's message to England, and affording no scope for the pencil. The GRAVE-DIGGERS have been omitted for the same reason.

I.

CLAUDIUS poisoning the KING in the garden.—The QUEEN anxiously watching the event.

Thus was I, sleeping, by a brother's hand, Of life, of crown, of queen, at once despatch'd."

ACT I. S. 5.

II.

LAERTES leaving the court.

"KING. And now, Laertes, what's the news with you?

You told us of some suit: what is 't, Laertes?

LAERT.

My dread lord,

Your leave and favour to return to France;
From whence, though willingly, I came to Denmark,
To show my duty in your coronation;
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.

KING. Have you your father's leave? What says Polonius?

Pol. He hath, my lord."

Act I. S. 2.



HAMLET.

III.

LAERTES takes leave of OPHELIA.

"OPH. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own read.

LAERT. Oh, fear me not. I stay too long:—But here my father comes.

Pol. Yet here, Laertes!—Aboard, aboard, for shame! The wind sits in the shoulder of your sail, And you are staid for."

ACT I. S. 3.

IV.

" HAM. It waves me still:—

Go on, I'll follow thee.

MAR. You shall not go, my lord.

HAM. Hold off your hands!

Hor. Be ruled,-you shall not go.

HAM. My fate cries out,

And makes each petty artery in this body As hardy as the Nemean lion's nerve.

[GHOST beckons.

Still am I call'd:—unhand me, gentlemen:
By heaven, I'll make a ghost of him that lets me!"

ACT I. S. 4.

V.

"OPH. My lord, as I was sewing in my closet, Lord Hamlet,—with his doublet all unbraced, No hat upon his head, his stockings foul'd, Ungarter'd, and down-gyved to his ancle, Pale as his shirt, his knees knocking each other, And with a look so piteous in purport, As if he had been loosed out of hell, To speak of horrors,—he comes before me. He took me by the wrist, and held me hard; Then goes he to the length of all his arm; And falls to such perusal of my face, As he would draw it."

VI.

HAMLET and OPHELIA.-KING, POLONIUS, . and QUEEN in the background.

"HAM. Get thee to a nunnery: we are arrant knaves all; believe none of us:-Go thy ways to a nunnery. Where's your father? OPH. O, help him, you sweet heavens! KING. Love! his affections do not that way tend; Nor what he spake, though it lack'd form a little, Was not like madness. He shall with speed to England. Pol. It shall do well: but yet do I believe The origin and commencement of his grief Sprung from neglected love."

Act III. S. 1.

ACT II. S. 1.

VII.

The play.

"HAM. He poisons him i' the garden for his estate. His name's Gonzago: the story is extant, and written in very choice Italian. You shall see anon, how the murderer gets the love of Gonzago's wife.

OPH. The king rises.

HAM. What! frighted with false fire!

QUEEN. How fares my lord?

Pol. Give o'er the play.

KING. Give me some light: -Away!"

Act III. S. 2.

VIII.

QUEEN, HAMLET, GHOST.

"HAM. Save me, and hover o'er me with your wings, You heavenly guards!—What would your gracious figure? Queen. Alas! he's mad.

HAM. Do you not come your tardy son to chide, That, lapsed in time and passion, lets go by The important acting of your dread command? O say!

QUEEN. Alas! how is 't with you, That you do bend your eye on vacancy, And with the incorporal air do hold discourse?"

Act III. S. 4.

IX.

OPHELIA mad.

" LAERT. O heat, dry up my brains! tears, seven times salt,

Burn out the sense and virtue of mine eye!

By heaven! thy madness shall be paid with weight,
Till our scale turn the beam. O rose of May!

Dear maid, kind sister, sweet Ophelia!

Hadst thou thy wits, and didst persuade revenge, It could not move thus.

Opu. There's rosemary, that's for remembrance; pray you, love, remember: and there is pansies, that's for thoughts. There's rue for you; and here's some for me."

ACT IV. S. 5.

X.

Death of OPHELIA.

" QUEEN. Your sister's drown'd, Laertes.

There is a willow grows ascant the brook,
'That shows his hoar leaves in the glassy stream:

There on the pendent boughs her coronet weeds Clambering to hang, an envious sliver broke; When down her weedy trophies, and herself, Fell in the weeping brook."

ACT IV. S. 7.



XI.

The KING having suggested to LAERTES that HAMLET

("Being remiss, Most generous, and free from all contriving, Will not peruse the foils; so that, with ease, Or with a little shuffling, you may choose A sword unbated, and, in a pass of practice, Requite him for your father.")

And the following arrangement having been made by them,

"LAERT. I will do't:
And, for the purpose, I'll anoint my sword.
I bought an unction of a mountebank,
So mortal,
I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

King. When in your motion you are hot and dry, (As make your bouts more violent to that end,)
And that he calls for drink, I'll have preferr'd him
A chalice for the nonce; whereon but sipping,
If he by chance escape your venom'd stuck,
Our purpose may hold there."

ACT IV. S. 7.

"LAERT. This is too heavy: let me see another.

HAM. This likes me well.—These foils have all a length?

Osric. Ay, my good lord."

ACT V. S. 2.

XII.

"Osnic. How is 't, Laertes ?

LAERT. Why, as a woodcock to my own springe, Osric;

I am justly killed with mine own treachery.

HAM. How does the queen?

King. She swoons to see them bleed.

QUEEN. No, no,—the drink, the drink!—O my dear Hamlet!

The drink, the drink !- I 'm poison'd!

HAM. O villany !-- Ho! let the door be lock'd.

Treachery! seek it out.

LAERT. It is here, Hamlet :- Hamlet, thou art slain ;

No medicine in the world can do thee good:

In thee there is not half an hour's life;

The treacherous instrument is in thy hand,

Unbated, and envenom'd:-

. Thy mother 's poison'd;

I can no more; the king—the king 's to blame.

HAM. The point

Envenom'd too! Then, venom, do thy work.

ALL. Treason! treason!"

Аст V. S. 2.





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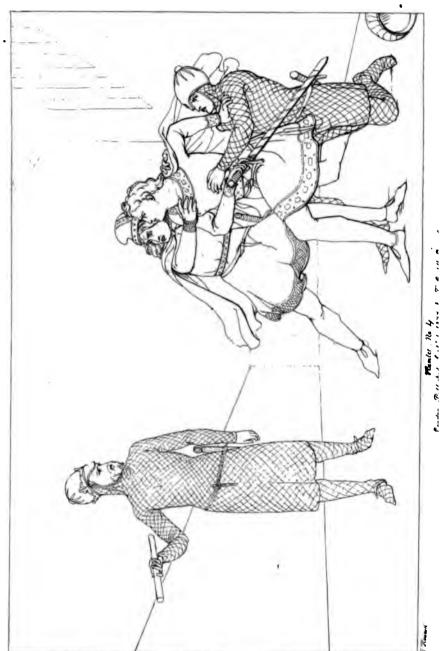






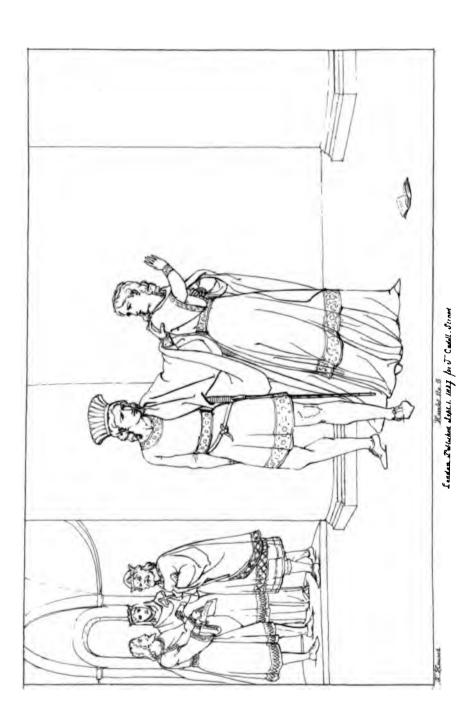










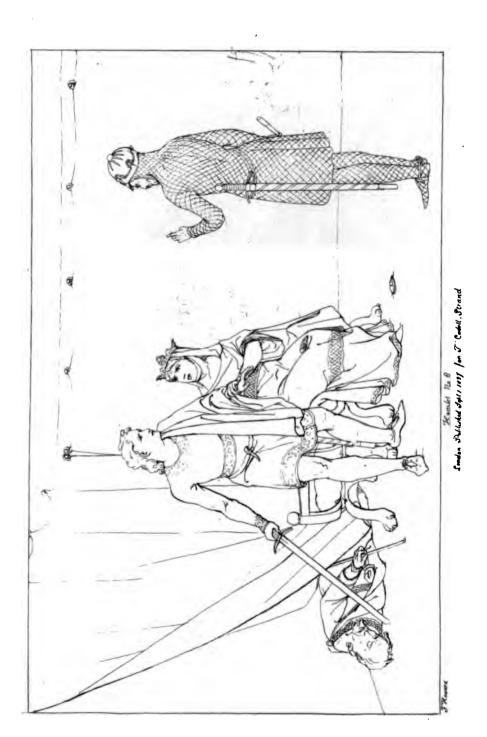






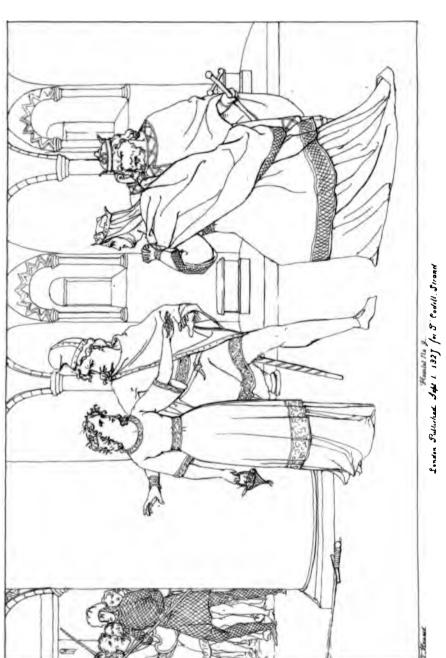
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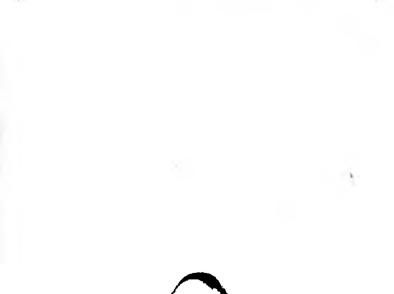










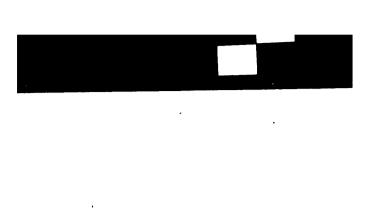












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PROSPECTUS.

The illustrations of Shakspeare are so numerous and so varied, that, at first sight, it appears impossible now to produce any which shall possess either novelty or attraction. But the projector of the present work hopes that it is still in his power to offer to the public an accompaniment to the dramas of our immortal poet which shall be desirable, and at least novel in plan. It is his intention to give the whole story of each play, in a connected series of designs, whether the incidents be performed or narrated. The manifest advantages of this mode of illustration are such as to occasion surprise that it should not have been undertaken before. The interest that is excited for each individual character, the satisfaction that always results from seeing any thing complete, and the much greater scope for the invention of the artist, are indisputable recommendations to the plan.

The designs will be engraved in outline by the artist himself. The costume, the national physiognomy, and all that can possibly be characteristic or illustrative of the subject, will be closely attended to, and it is hoped that they will be found equally interesting as illustrations of our great dramatist, and as an amusing series of plates for a portfolio or table.

As the plays of Shakspeare are not equally fertile in incidents, the numbers may occasionally vary in the quantity of plates, and sometimes may contain two plays; but each number will be complete in itself, and independent of the others.

It is supposed that the six and thirty plays may be comprised in thirty numbers, one of which will appear every two months, containing on an average twenty plates.

The number to be printed of the quarto, on India paper, will be strictly limited to one hundred copies.

May 1, 1827.

THE

SPIRIT

PLAYS OF SHAKSPEARE.

EXHIBITED IN A

SERIES OF OUTLINE PLATES

ILLUSTRATIVE OF THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED

BY FRANK HOWARD,

AND DEDICATED WITH PERMISSION TO THE LATE

SIR THOMAS LAWRENCE, P. R. A. ACCOMPANIED BY QUOTATIONS AND DESCRIPTIONS.

No. XVI.-OTHELLO

TITUS ANDRONICUS. TWENTY-THREE PLATES.

LONDON:

PRINTED FOR T. CADELL, STRAND (SOOKSELLER TO THE ROYAL ACADEMY); C.J. G. AND F. RIVINGTON, ST. PAUL'S CHURCHYARD, AND WATERLOO-FLADE, PALL-MALL; BALDWIN AND GRADOCK, FATERNOSTER-HOW; AND J. BOOKER, NEW BOND-STREET. TO BE HAD ALSO OF MB. P. HOWARD, NO. 18, TAVISTOCK STREET, BEDFORD-SQUARE, OR NO. 5, NEWMAN-STREET, OXFORD-STREET.

1830.

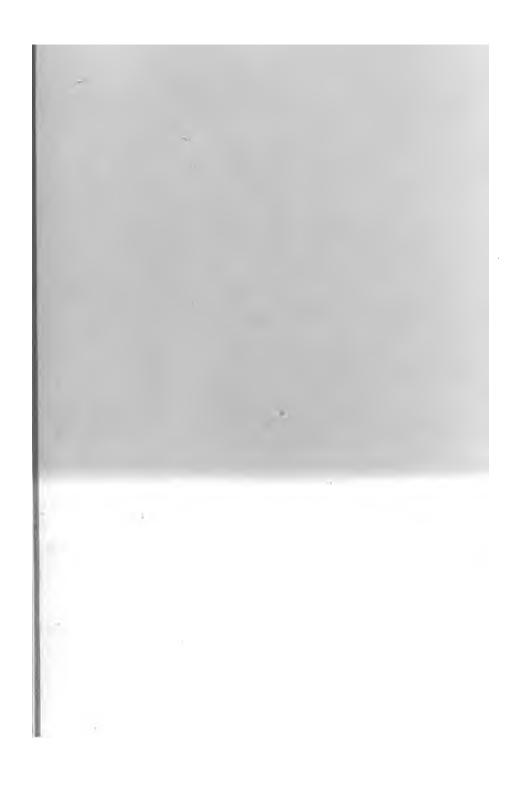
(Price Twelve Shillings.)

The preceding Numbers may be had separately.

NO. XVII. CONTAINING ROMEO AND JULIET, AND TIMON OF ATHENS, WILL BE PUBLISHED ON THE PIRST OF MARCH.



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OTHELLO.

TEN PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

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REFERENCES DESCRIPTIVE OF THE PLATES.

OTHELLO.

The hero of this celebrated tragedy has hitherto been represented as a negro, with a woolly head. I have some time since pointed out the error of this, as well as the disadvantage to the performer of the character on the stage; viz.—that all expression but that of ferocity is annihilated by the blackness of the complexion. The present Illustrations being in outline, the objection of colour would not be perceived; but the physiognomy of the negro would entirely prevent the nobleness of the character being expressed. Moreover, it is wrong, as Othello is a native of Barbary, and not of the coast of Guinea.

It has been thought right to give him the costume of the general of the Venetians, rather than the Moorish dress; except in the first two plates, where his dress is of the form common to both countries. In Cyprus, the Venetian costume has also been given to the principal persons, Montano and the gallants; whilst Othello's attendants are in the Greek dress.

I.

OTHELLO relating his adventures to BRABANTIO and DESDEMONA.

"Отн. Her father loved me; oft invited me; Still question'd me the story of my life.

I ran it through, even from my boyish days.

These things to hear

Would Desdemona seriously incline."

Аст I. S. 3.

11.

OTHELLO pleading before the DOGE to BRABANTIO's accusation of having beguiled the affections of DES-DEMONA.

"Отн. My story being done, she thank'd me; And bade me, if I had a friend that loved her, I should but teach him how to tell my story, And that would woo her. Upon this hint I spake. (IAGO, in the back ground, is persuading RODE-RIGO to renew his suit to DESDEMONA.) Rop. I will incontinently drown myself. IAGO. Well, if thou dost, I shall never love thee after it. Come, be a man. Drown thyself? drown cats and blind It cannot be that Desdemona should long continue her If sanctimony and a frail vow, betwixt an erring barbarian and a supersubtle Venetian, be not too hard for my wits and all the tribe of hell, thou shalt enjoy her. Put money enough in thy purse."

Аст I. S. 3.

III.

CASSIO's drunken squabble with RODERIGO, contrived by IAGO.

"Cas. A knave !-teach me my duty !

I'll beat the knave into a twiggen bottle.

Rop. Beat me!

Cas. Dost thou prate, rogue?

(Striking him.)

Nay, good lieutenant;

I pray you, sir, hold your hand.

Cas. Let me go, sir,

Or I'll knock you o'er the mazzard.

IAGO to Rod. Away, I say! go out, and cry—a mutiny!

Enter OTHELLO and Attendants.

OTH. What's the matter here?"

ACT II. S. 3.

IV.

IAGO "abusing OTHELLO's ear, that he" (CASSIO) "is too familiar with his wife."—CASSIO entreating DESDEMONA's-assistance to obtain his reinstatement as lieutenant, of which office he had been deprived for his drunkenness.

"DES. Be thou assured, good Cassio, I will do All my abilities in thy behalf.

Cass. Madam, I'll take my leave.

(The fatal handkerchief is seen in the hands of DESDEMONA.)

IAGO. Ha! I like not that.

OTH. What dost thou say?

IAGO. Nothing, my lord: or if—I know not what.

OTH. Was not that Cassio parted from my wife?"

Act III. S. 3.

V.

IAGO inducing CASSIO to relate some meeting with his mistress, BIANCA, having deluded OTHELLO into the idea that it was an interview with DESDEMONA, in which he is confirmed by BIANCA bringing in DESDEMONA's handkerchief to CASSIO.

"IAGO. Do but encave yourself, And mark the fleers, the gibes, and notable scorns, That dwell in every region of his face; For I will make him tell the tale anew,— Where, how, how oft, how long ago, and when He hath, and is again to cope your wife.— I say, but mark his gesture.

Now will I question Cassio of Bianca,
A housewife, that, by selling her desires,
Buys herself bread and clothes: it is a creature
That dotes on Cassio.
As he shall smile, Othello shall go mad;
And his unbookish jealousy must construe
Poor Cassio's smiles, gestures, and light behaviour,
Quite in the wrong.

OTH. Iago beckons me; now he begins the story.

(Aside.)

Cass. She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians, and thither comes this bauble. By this hand, she falls thus about my neck—

OTH. Crying, O dear Cassio! as it were; his gesture imports it.

OTHELLO.

CASS. So hangs, and lolls, and weeps upon me; so hales, and pulls me: ha, ha, ha!—

Отн. Now he tells how she pluck'd him to my chamber.

Enter BIANCA.

BIAN. What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the whole work? There,—give it your hobby-horse: wheresoever you had it, I'll take out no work on't.

Отн. By Heaven, that should be my handkerchief!" Acr IV. S. 1.

VI.

OTHELLO taxes DESDEMONA with misconduct.

"OTH. Let me see your eyes; Look in my face. DES. What horrible fancy's this? O Desdemona!—away! away! away! Отн. Had it pleased Heaven To try me with affliction; had he rain'd All kind of sores and shames on my bare head; Steep'd me in poverty to the very lips; Given to captivity me and my utmost hopes; I should have found in some part of my soul A drop of patience: but, alas! to make me A fixed figure, for the time of scorn To point his slow unmoving finger at,-0! 0!-

Yet could I bear that too; well, very well: But there, where I have garner'd up my heart; Where either I must live, or bear no life; The fountain from the which my current runs, Or else dries up; to be discarded thence!

DES. I hope my noble lord esteems me honest.
OTH. O, ay! as summer flies are in the shambles,
That quicken even with blowing. O thou weed!"

ACT IV. S. 2.

VII.

RODERIGO, urged by IAGO, attacks CASSIO.

"Rop. I know his gait: 'tis he.—Villain, thou diest.

(Rushes from his post, and makes a pass at CASSIO.)

Cass. That thrust had been mine enemy indeed, But that my coat is better than thou think'st: I will make proof of thine.

(Draws, and wounds RODERIGO.)

Rop.

O, I am slain!"

(IAGO rushes from his post, cuts CASSIO behind in the leg, and exit.)

Act V. S. 1.

VIII.

OTHELLO about to murder DESDEMONA.

"OTH. It is the cause, it is the cause, my soul,— Let me not name it to you, you chaste stars!— It is the cause.—Yet I'll not shed her blood, Nor scar that whiter skin of hers than snow, And smooth as monumental alabaster.

(Takes off his sword.)

Yet she must die, else she'll betray more men."

Act V. S. 2.

IX.

EMILIA undeceiving OTHELLO.

"Oth. Cassio confess'd it: And she did gratify his amorous works With that recognizance and pledge of love Which I first gave her; I saw it in his hand.

It was a handkerchief, an antique token My father gave my mother.

EMIL. O thou dull Moor! that handkerchief thou speak'st of

I found by fortune, and did give my husband; For often, with a solemn earnestness,

(More than, indeed, belong'd to such a trifle)

He begg'd of me to steal it.

She give it to Cassio! no, alas! I found it, And I did give't my husband.

IAGO. Filth, thou liest.

EMIL. By Heaven, I do not; I do not, gentlemen.

O murderous coxcomb! what should such a fool Do with so good a wife?"

(IAGO stabs EMILIA, then runs out.)

Аст V. S. 2.

X.

IAGO in custody, and CASSIO brought in in a chair, with his leg bound up.

"OTH. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice: then must you speak
Of one that lov'd not wisely, but too well.
. Set you down this:
And say, besides,—that in Aleppo once,
Where a malignant and a turban'd Turk
Beat a Venetian, and traduced the state,
I took by the throat the circumcised dog,
And smote him—thus. (Stabs himself.)
Lod. O bloody period!"

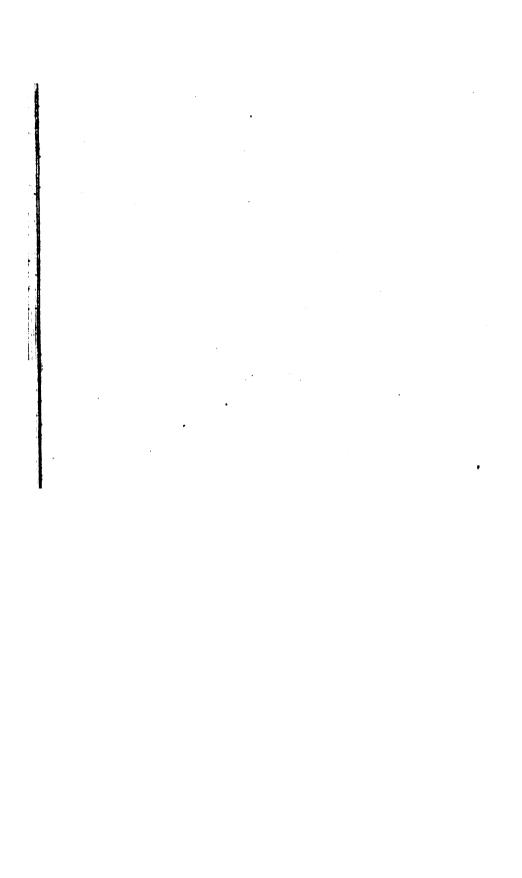
ACT V. S. 2.



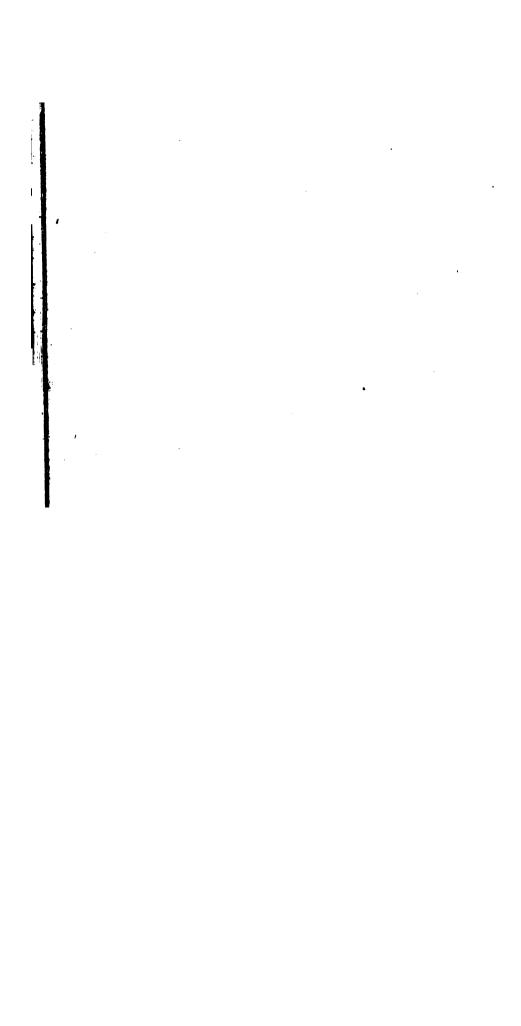








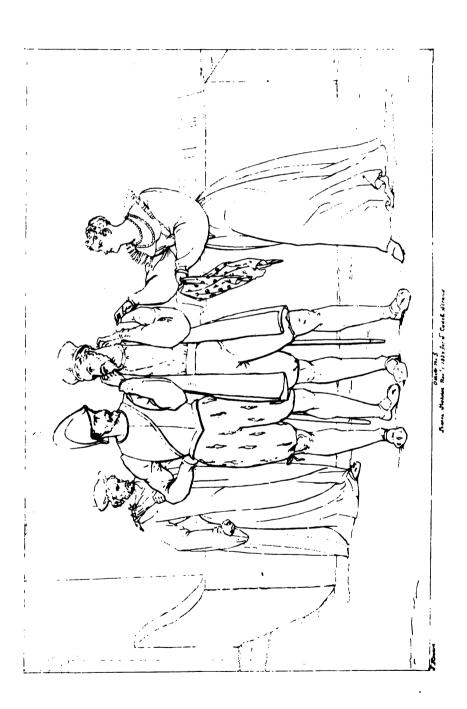


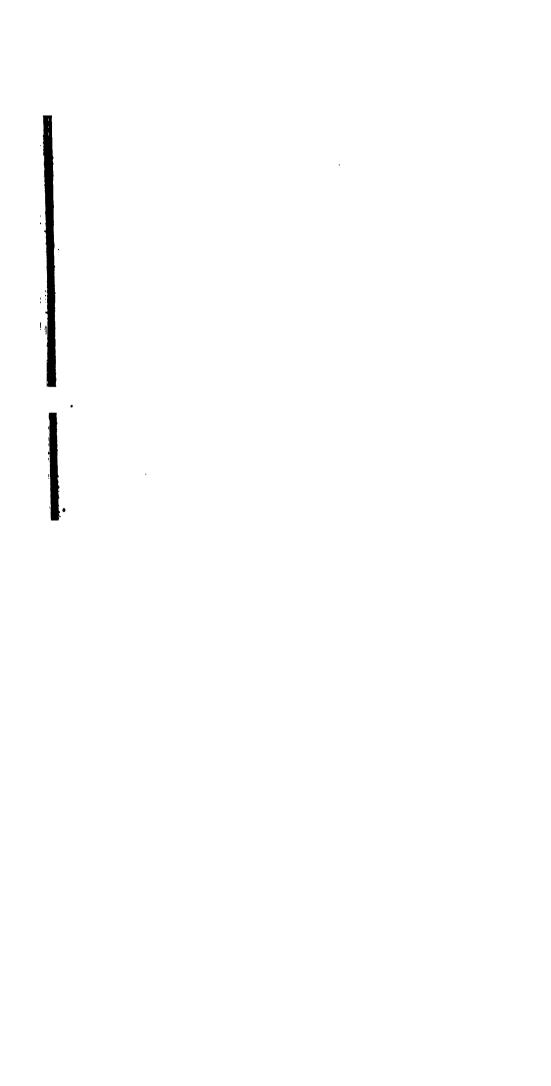










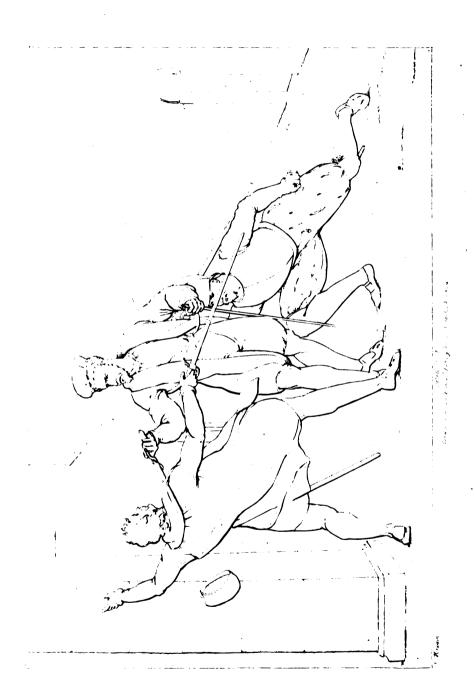




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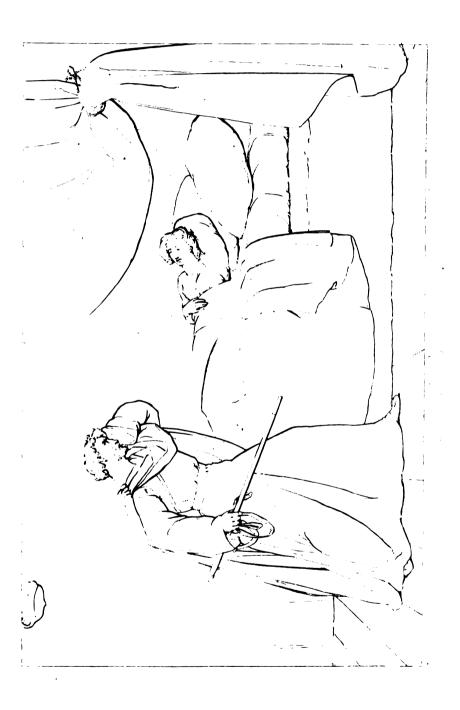
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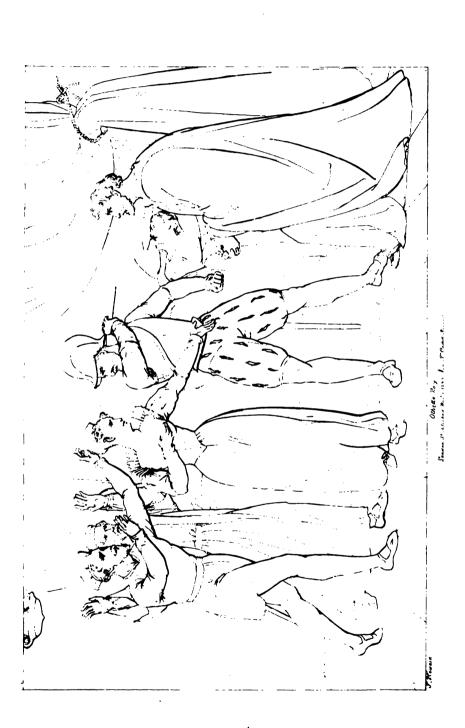


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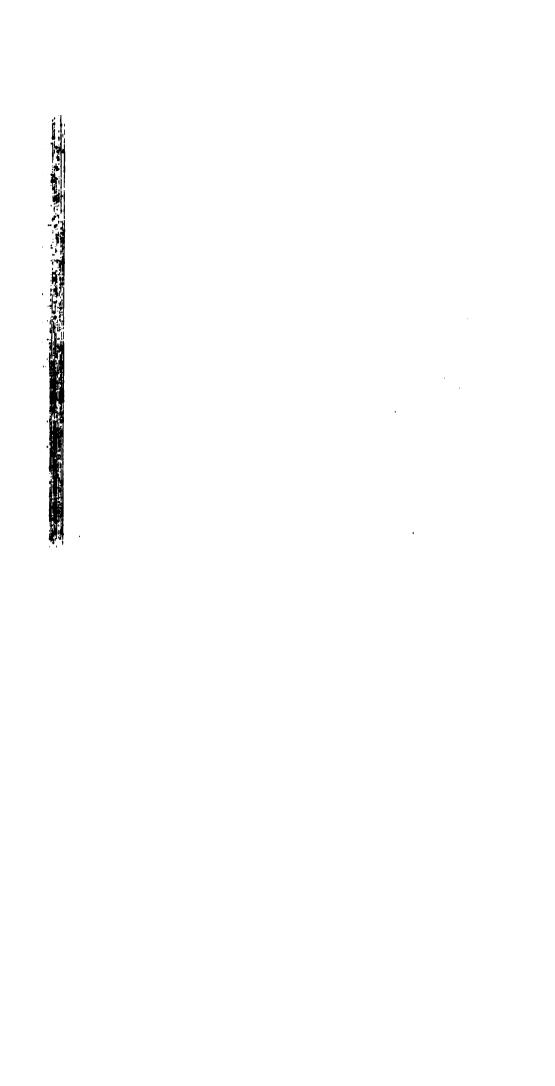








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TWO VOLUMES of this Work are now completed, containing the following Plays, for which the Titles and Tables of Contents are given in the first and ninth Numbers:—

				
THE TEMPEST		. 1986		of Pintes. 20
Two Gentlemen of Verona	•	•	. 1	12
MERRY WIVES OF WINDSOR	•	•	. 1	l0
TWELFTH NIGHT, OR WHAT YOU	Wil	L	. 1	3 0
MEASURE FOR MEASURE .	• .	•	. 1	2
Midsummer Night's Dream	•	•	. 1	18
Love's Labour's Lost .	•	•	•	8
MUCH ADO ABOUT NOTHING	•	•	. 1	12
MERCHANT OF VENICE.	•	•	. 1	.8
As You Like It	•		. 5	90
All's Well that Ends Well	•	•	. 1	.0
Taming of the Shrew .	•	•	2	छ
Масветн	•	•	. 2	90 -
Besides these, the following have also	been	publi	shed	l, com-
prising, with the above, sixteen Number	s:			•
HAMLET	•	• .	. 1	2
Julius Cæsar, and Anthony and	CLE	OPATR	A 2	2
RICHARD THE SECOND	•		. 1	0
Cymbeline	•		. 1	8
King John, and Coriolanus			2	2
HENRY THE FOURTH. Parts I. and	d II.		1	8
OTHELLO, and TITUS ANDRONICUS	,		2	3

* This Work will not extend beyond Twenty-five Numbers.

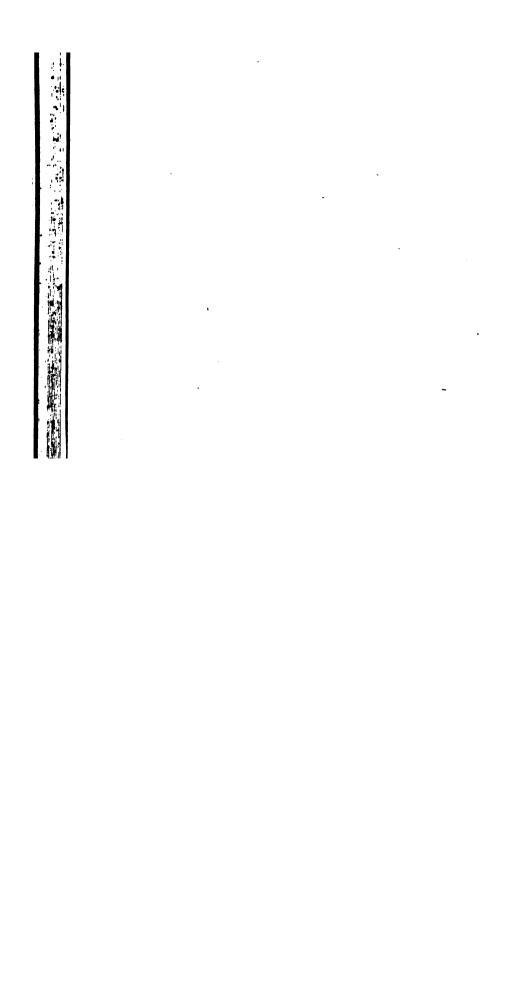
Each Number will appear every Two Months.

PERICLES, PRINCE OF TYRE.

NINE PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

PERICLES, PRINCE OF TYRE.

THE very great doubt of the authenticity of this play as one of Shakspeare's, and the universal sentence of its inferiority in interest and execution to his undoubted productions, might seem to warrant its omission in a work of such extent as this series of illustrations has unavoidably become; but it so generally forms a part in the numerous editions of our great poet, that these illustrations, purporting to be suited to almost all editions, without it would be incomplete.

The illustration of the first part of the story, alluding to Antiochus, has not been attempted, on account of the impossibility of drawing either a riddle or its explication, and its general character being so decidedly objectionable, as well as unnecessary to the main plot of the play.



I.

SIMONIDES giving THAISA to PERICLES.

"SIMONIDES. Either be ruled by me,
Or I will make you man and wife,—
Nay, come, your hands and lips must seal it too;—
And being join'd, I'll thus your hopes destroy;—
And for a further grief,—God give you joy!
What, are you both pleased?
Thaisa. Yes, if you love me, sir.
Pericles. Even as my life, my blood that fosters it.
Sim. What, are you both agreed?
Both. Yes, please your majesty."
Act II. S. 5.

IJ.

THAISA's burial at sea.

"1st Sailor. Sir, your queen must overboard; the sea works high, the wind is loud; and will not lie till the ship be cleared of the dead."

ACT III. S. 1.

III.

The revival of THAISA in the house of CERIMON.

"Cerimon. She is alive; behold
Her eyelids, cases to those heavenly jewels
Which Pericles hath lost,
Begin to part their fringes of bright gold;
The diamonds of a most pure water
Appear, to make the world twice rich: O live,
And make us weep to hear your fate, fair creature,
Rare as you seem to be!
Thaisa. O, dear Diana,
Where am 1? Where 's my lord? What world is this?"
Acr III. S. 2.

IV.

MARINA rescued from LIONINE by pirates.

2D PIR. A prize.
3D PIR. Half part, mates, half part; come, let's have her aboard suddenly."

ACT IV. S. 1.

 \mathbf{V}

CLEON shows PERICLES the tomb of MARINA, professing that she had died a natural death.

Dumb show. Act IV. S. 4.



"1st PIRATE. Hold, villain!

VI.

The visit of LYSIMACHUS to MARINA at BOULT's house.

"BAWD. There comes that which grows to the stalk;—never pluck'd yet, I can assure you. Is she not a fair creature?

Lysimachus. Faith, she would serve after a long voyage at sea. Well, there's for you,—leave us.

BAWD. (Aside to Marina). Pray you, without any more virginal fencing, will you use him kindly? He will line your apron with gold.

MAR. What he will do graciously, I will thankfully receive."

ACT IV. S. 6.

VII.

MARINA and LYSIMACHUS.

"MAR. If you were born to honour, show it now: If put upon you, make the judgment good That thought you worthy of it.

Lys. How's this? How's this?—Some more—be sage.

MAR. . . O that the good gods

Would set me free from this unhallow'd place,

Though they did change me to the meanest bird

That flies in the purer air!"

ACT IV. S. 6.

VIII.

PERICLES discovers MARINA, who has been introduced to him as a stranger to relieve his woes by her conversation and her music.

"Pericles. O, Helicanus,
Down on thy knees, thank the holy gods, as loud
As thunder threatens us: This is Marina.
What was thy mother's name? Tell me but that,
For truth can never be confirm'd enough,
Though doubts did ever sleep.

MAR. My mother's name was Thaisa.

Thaisa was my mother, who did end

The minute I began.

Per. Now, blessing on thee, rise; thou art my child."

Act V. S. 1.

IX.

The discovery of THAISA in the temple of DIANA, whither PERICLES had gone, in obedience to a vision from the goddess.

"MAR. My heart Leaps to be gone into my mother's bosom.

(She kneels to THAISA.)

Per. Look! who kneels here? Flesh of thy flesh, Thy burden at the sea, and call'd Marina, For she was yielded there.

THAI.

Blessed, and mine own."

ACT V. S. 3.





Lost of Believing Land 183 1/2 L. Coule Strain !





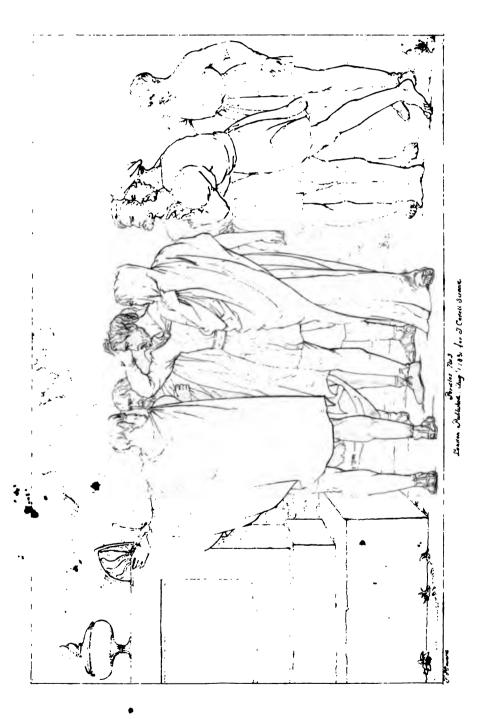


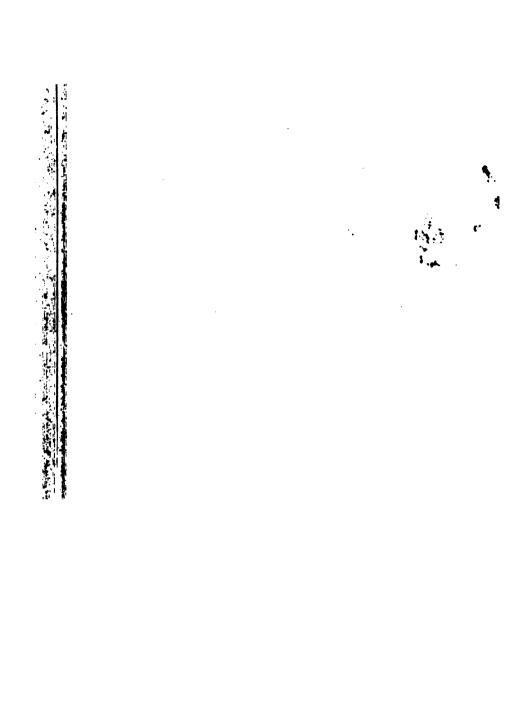






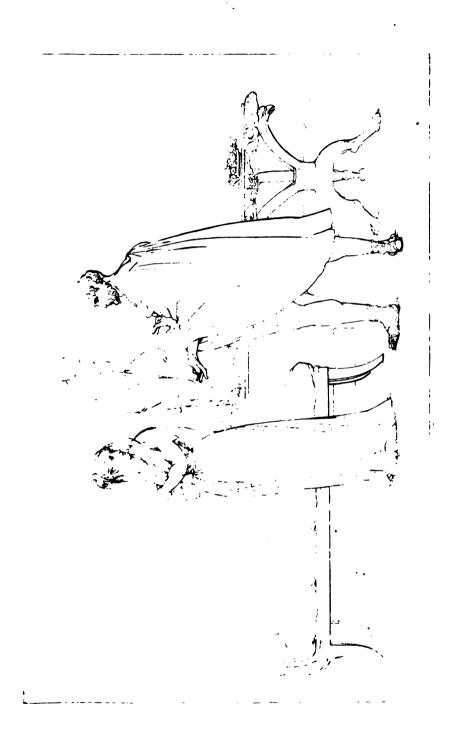






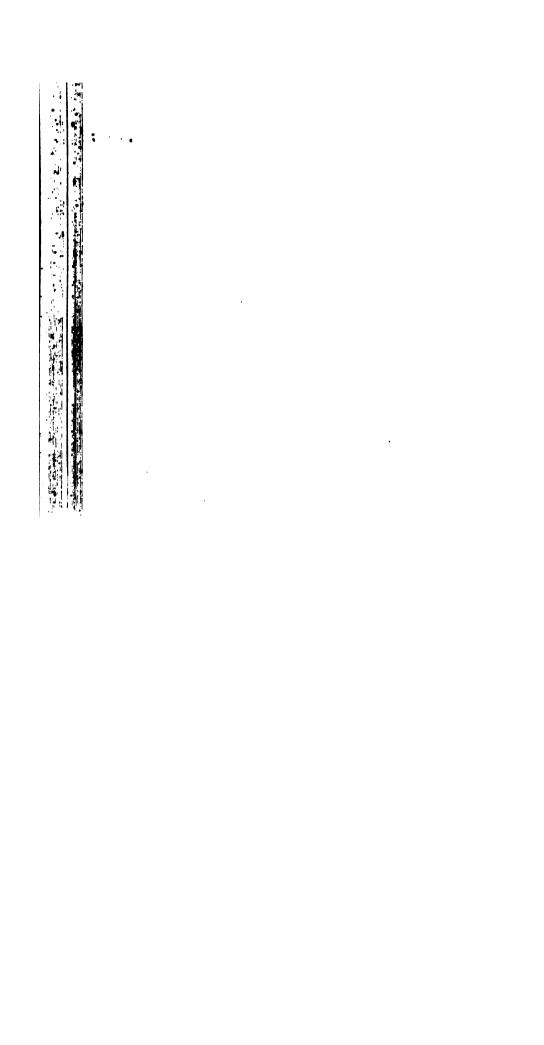




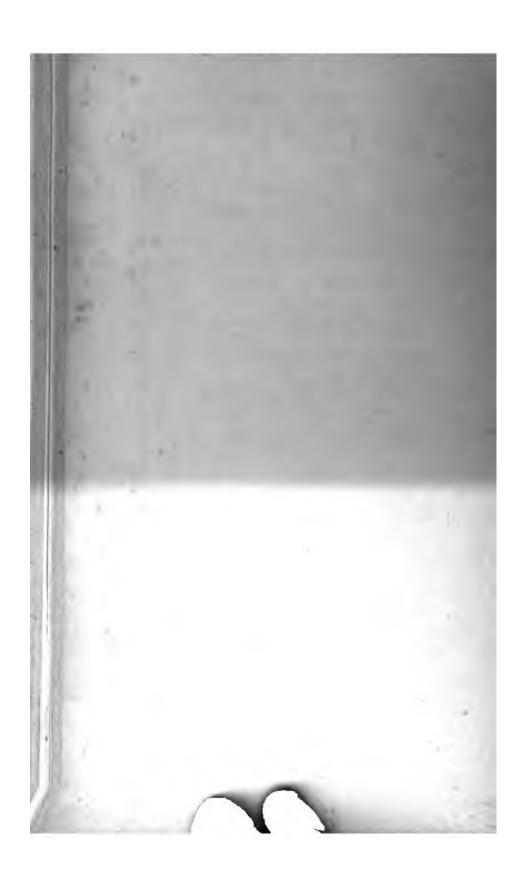












SPIRIT

PLAYS OF SHAKSPEARE.

ESHIBITED IN A

SERIES OF OUTLINE PLATES.

ILLUSTRATIVE OF THE STORY OF EACH PLAY.

BY FRANK HOWARD,

AND DEDICATED WIVE PERMISSION VO

THE LATE

SIR THOMAS LAWRENCE, P. R. A.

ACCOMPANIED BY QUOTATIONS AND DESCRIPTIONS.

No. XXIV.—THE WINTER'S TALE.

NINETEEN PLATES.

(This Number completes the Work.)

LONDON:

PRINTED FOR T. CAPELL, STRAND (BOOKSELLER TO THE ROYAL ACADEMY); J. G. AND P. RIVINGTON, ST. PAUL'S CHURCHYARD, AND WATERLOO-PLACE, PALL-MALL; BALDWIN AND CHAROCK, PATERNOSTER-ROW; AND J. ROOKER, NEW BOND-STREET: TO SE HAD ALSO OV

HR. F. HOWARD, NO. 5, NEWMAN-STREET, OXFORD-STREET.

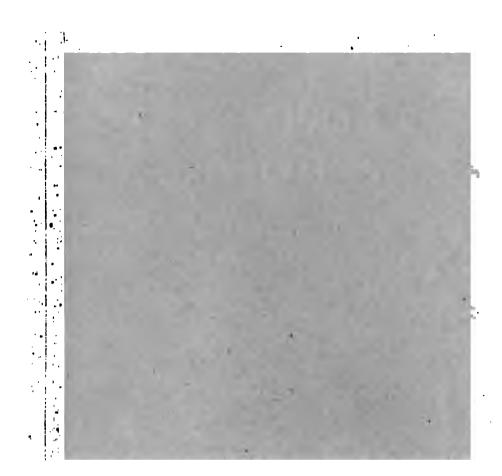
1899.

(Price Twelve Shillings.)

" The preceding Numbers may be had separately.

DATISON, SIMMONS, AND CO.,

WHITEFRIARS.



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POSTSCRIPT.

This number concludes the most extensive and, I trust, the most complete series of illustrations of any poet ever published. Every subject afforded by the action of the plays, whether intended to be performed on the stage or only to be related in the course of the dialogue, has been given with the closest attention to costume and character; so that each connected series of plates should develop a narrative, and that narrative be Sharspeare.

The different sets of designs commence with the representation of those situations whence the difficulties, or other circumstances leading to the plots of the plays, have arisen; and the dramatis personæ are carried through all their vicissitudes, till the poet leaves them. For example, in the Tempest are given the imprisonment of Abiel by Sycobax, and the banishment of Prospero by his brother, which lead to and explain the adventures selected by Shakspeare as best fitted for the stage.

This plan was adopted, as giving much greater scope to the delineator, by affording many fine subjects for the pencil; whilst, at the same time, it taxes his powers more severely, and puts to the proof his capacity for what he has undertaken—how far he is able to enter into the spirit of the poet, and to fill up the blanks he has left.

I have in no instance consulted theatrical effect, or what would be adapted to the stage; but have only considered how I could best produce, by pictorial representation, the

same impression on the mind as is excited by reading the poet. I have not strained after novelty, or affected originality, but have carefully investigated the text, studying human nature as my guide, and have aimed at giving the full spirit of the author in the vigour and simplicity of truth, the best evidence of which will, perhaps, be found in the designs, though so numerous, and the work of one hand, being as varied as the author they profess to illustrate.

History, as far as it would agree with Shakspeare's version, and every thing else that could give interest consistently with strict accuracy, has been made available; and I trust that both originality and novelty have been the result.

The greatest pains have been taken to give the costume with correctness, and it may be relied on, with one or two trifling exceptions. I was misled by a great antiquary respecting Shylock's cap, having since been informed that, in the Adriatic, turbans are prescribed to the Jews by law, white spotted with black, or the reverse. Steeple headdresses are introduced rather earlier than they were worn, as I am now of opinion; but I have found them in a manuscript in the British Museum, stated by the author to have been completed and illuminated as early as A.D. 1410. The introduction of tartan in MACBETH is stated by Scottish antiquaries to be incorrect: but it bears so close an analogy to the striped dresses worn by the ancient Britons, and it is so characteristic of the nation, that I shall probably be forgiven for having fallen into the popular error, if error it be. In the heraldic bearings I have, in one instance, unintentionally reversed the quarterings of the royal arms; I have once omitted checking the field in the standard of Clifford: and have introduced, as distinctions of the sons of Henry the Fourth, the crescent and the mullet, which were not at that period used for such purposes. But these are, I

believe, the only exceptions to the strictest accuracy, and I trust will not be deemed an unpardonable number of oversights in a work of such magnitude, entirely conceived and executed within so short a space of time by a single individual.

To enumerate all the authorities that I have consulted, and to instance the use I have made of each, would hardly Ancient monuments and MSS. (particularly a contemporaneous history of Richard the Second, in which several of the scenes introduced by Shakspeare have been represented by an eye-witness), Vecellio's Costumi, Jost. Ammon's Book of Trades, old wood-cuts, and the works of the early Florentine, Roman, Venetian, and German schools are among the principal sources whence I have derived my costume and decorations, in all of which I have been particular, even to the pattern of hangings and furniture: e. g. those in the death of EDWARD THE FOURTH are from an illumination in a MS. in the British Museum, representing that king receiving the book from the author. I have trusted to Meyrick and Strutt for my early British and Danish costume, but went to Lynn to inspect an enamelled cup given to the corporation of that city by King John, from which the dresses of the females of that period have been taken.

When it was impossible to be correct, owing to anachronisms of my author, as in the case of the Fool in Lear, I have felt it right to adhere to the dress of the period, making any necessary distinctions such as appeared most nearly allied to the general character of the costume. On the same principle, the nasal guard of the Danish helmet has been considered as sufficient to answer to the term of beaver." Beavers, used here for visors, were not worn at the time of Hamlet; but the nasal guard, if the headpiece had been down, would have disguised, though it only partially concealed, the face of the wearer.

In the remarks prefixed to the plays I have generally

touched on any great departure from the received opinion of the characters; but, before I take leave of the subject, I must address to the reader a few words in further explanation and vindication of my views; especially as it will develop the principle on which I profess, in these designs, to give the Spirit of Shakspeare.

Throughout the tragedy of HAMLET, Shakspeare endeavours to give, in the character of CLAUDIUS, the idea of a dissolute drunken debauchee of the grossest habits; and in every respect he holds him up to detestation and disgust. I have, therefore, taken the only means of exciting the same impression, by showing, in his person, the effect of his vices, for which, in HAMLET's descriptions and allusions, there is ample authority, particularly in his scene with his mother in the closet, " Let the bloat king," &c. &c. And it is further to be remarked, that, though these abusive epithets are solely to be found in the mouth of the indignant HAMLET, yet there is not the slightest attempt at denying them on the part of the QUEEN; nor does she, in any instance, manifest an affection for him, but appears to submit to his overbearing villany with a passiveness that argues her being conscious of the situation in which she had placed herself, perhaps by a momentary infatuation.

I have ventured to differ from the general conception of the character of Falstaff. Hitherto he has been considered as the prince of good fellows,—smooth, easy, goodnatured, witty, and fat to unwieldiness. I conceive him to be cunning, artful, impudent enough to put a bold face on any matter, but always on the watch to see its effect on those whom he intended to over-reach, or from whom he hoped for advantage. When he discovers that he is detected by Prince Henry, he pretends that he has been joking, and that he was aware of the part the Prince had acted:—" By the lord, I knew ye as well as he that made ye!" He is deceitful and treacherous—mark his letter to



PRINCE HENRY respecting Poins, and his abuse of the Prince when absent. He is selfish and dishonest, and, as PRINCE HENRY characterizes him, "the father of lies"witness his ungrateful and fraudulent usage of DAME When he meets JUSTICE SHALLOW, his first QUICKLY. consideration is what he can make out of him-to what extent he can defraud him: "Well, I will be acquainted with him, if I return, and it shall go hard but I will make him a philosopher's two stones to me." He says he is "witty and the cause of wit in others;" but, as he confesses, his is the wit of a talkative drunkard: "A good sherris sack hath a two-fold operation in it: it ascends me into the brain; dries me there all the foolish, and dull, and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes, which, delivered over to the voice (the tongue), which is the birth, becomes excellent wit." But the situations he is placed in, and the consummate impudence and effrontery with which he undauntedly endeavours to extricate himself and to involve others, have rendered him very amusing, and consequently a great favourite with the audience and the reader,-from, I fear, a weakness of human nature, which is always more ready to laugh at the deceived than to reprehend the deceiver: the same feeling is noticed when (I believe) Fouchè remarks it as his experience, that a man had rather be called a knave than a fool. One word as to FALSTAFF's unwieldy size:—his education, from being a page to Mowbray, Duke of Norfolk, to the period of his knighthood, was calculated to make a powerful man out of even a feeble frame; and, in his case, this power was not much diminished by his excesses, as is evident from his lifting Hotspur in his armour, when he must himself have been encumbered with the same heavy costume; for, even in Shakspeare's time, no knight would have gone into the field of battle without being cased in plate. Therefore,

much that is said about his unwieldiness is figurative, as would also appear from the adventure at Gadshill: "And Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy, and still ran and roared, as ever I heard bull-calf." These, it is hoped, will be sufficient to vindicate the view taken of the character mental and bodily; but, on investigation, many corroborations will be found.

OTHELLO is a Moor, not a blackamoor, and his costume is that of the generalissimo of the Venetian forces, from Vecellio.

In MACRETH, national as well as individual character has been considered; and what has been urged as a fault is assumed as a merit, that he is a Scotchman.

I have given sufficient reasons for my ideas of MASTER SLENDER in the remarks on the Merry Wives of Windsor, and will only repeat the unanswerable evidence—" I will rather be unmannerly than troublesome;" and Anne Page, far from being full of mischievous raillery of her bashful suitor, as sometimes represented, is, throughout the play, the personification of quiet gentleness—" Indeed, she is given too much to allicholly and musing."

As to any other instances in which I may have departed from the received opinion, I must beg a careful and unprejudiced examination of the text; and I trust that the result will prove satisfactory.

The variety of the subjects has induced a corresponding variety in the execution; but still, throughout, it is strictly confined to outline, and is the *only* work in that style.

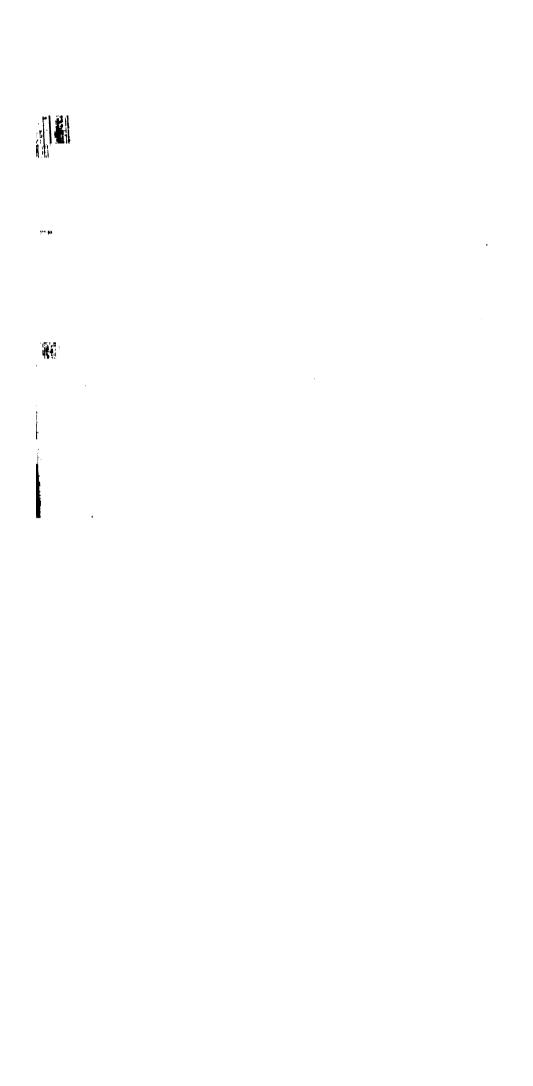
Flaxman and Retzsch, in their nominal outlines, have both introduced shadows, and in some instances to such extent, that they have the appearance of being early proofs of plates intended to be finished. That shadows are unnecessary, I need only refer to the body of this work to prove: every effect requisite to convey intellectual im-



pression will be found, and given solely by an imperceptible graduation of the line. Roundness, discrimination of texture, and a perfect idea of character, may be expressed by a single line with proper management; and I even venture to assert that, when shadows are introduced, it is in consequence of want of knowledge of the capabilities of pure outline, cutting the knot they do not endeavour to untie. Ars est celare artem. When either the line is uniform, or partial shadows are introduced, it is impossible to conceal the art; while, on the contrary, with the application of a proper graduation of outline, the mind may be so fully impressed with the idea intended to be excited, that the eye shall take no cognizance of the mode of execution—the scene, and not the artist, shall be present to the mind, and that highest of all commendation be elicited so finely observed by Betterton—" they forgot to applaud." If I should not be deemed to have succeeded thus far, let it be not charged to the deficiency of outline, but to my want of power to avail myself of its capability; for I feel that much more may be effected than ever yet has been done in that style by any one.

I may now, I trust, dismiss this work, as fully realizing the professions of the prospectus, and presenting, as illustrations of Shakspeare, the only instance in which these have been accomplished. Retzsch, the celebrated illustrator of Goëthe's Faust, commenced his Gallery of Shakspeare simultaneously with myself: he discontinued his work after publishing seventeen plates to the tragedy of Hamlet: I have laid before the public four hundred and eighty-three, and have illustrated all the plays.

F. H.

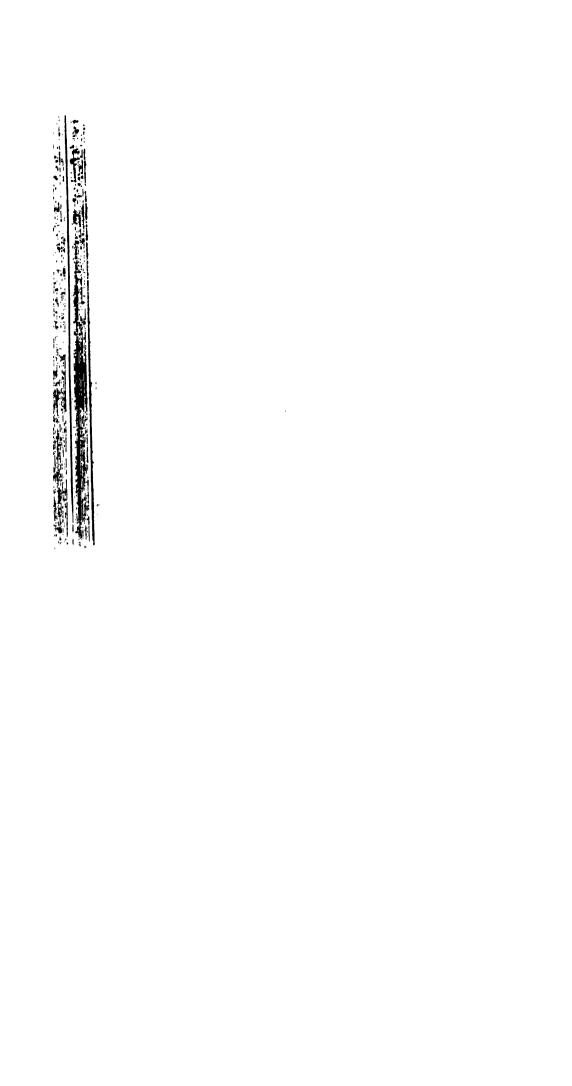


THE WINTER'S TALE.

NINETEEN PLATES.

DRAWN AND ENGRAVED

BY FRANK HOWARD.



REFERENCES DESCRIPTIVE OF THE PLATES.

THE WINTER'S TALE.

THE difficulties attendant upon the illustration of this play are greater than in any other, from the incongruities in which the great author has indulged. The oracle of Apollo and Julio Romano are not easily to be reconciled in point of date; and as choice was of necessity to be made between the two, this has been in favour of the latter, upon a principle adopted on undertaking the work, of adhering to the chronology of any historical character introduced in the plays.

The sudden growth of Perdita is also inevitable, as there is not the slightest allusion to any incident between her being found by the Shepherd, and Florizel becoming attached to her. All the other characters must as suddenly appear aged, with the great danger to the preserving of their identity.

In three instances liberties have been taken with the letter of the subjects, for the sake of giving the spirit of the scenes. Camillo is made to warn Polixenes by indicating that he is ordered to use his dagger upon him; in the trial-scene, Mamillius is brought in dead; and in Plate XV. Polixenes is made to appear immediately after Leontes has welcomed Florizel and Perdita. A scene has been introduced between Paulina and Hermione, to explain the following scene of the statue.

The costume is of the date of Julio Romano.



I.

LEONTES having desired HERMIONE to intreat PO-LIXENES to stay longer in Sicily, becomes jealous on his consenting to stay.

"HER. to Pol.	I'll adventure
The borrow of a week.	
You take my lord, I'll	give him my commission,
To let him there a mont	th, behind the gest
Prefix'd for his parting	• • •
	You'll stay?
Pol.	No, madam.
HER. Nay, but you	will?
Pol.	I may not, verily.
HER. Verily	•
	. will you go yet, and
Force me to keep you a	s a prisoner,
Not like a guest	•
	How say you?
My prisoner? or my gu	lest? by your dread verily,
One of them you shall l	be.
Por.	Your guest, then, madam.
	oo hot, too hot:
still v	rirginalling
Upon his palm."	
• •	Acr I S 9

Act I. S. 2.

II.

CAMILLO tells POLIXENES that he has been commissioned to murder him by LEONTES.

"CAM. Sir, I'll tell you;
Since I am charged in honour, and by him
That I think honourable: therefore mark my counsel;
Which must be even as swiftly follow'd as
I mean to utter it; or both yourself and me
Cry lost, and so good night.

Pol. On, good Camillo.

CAM. I am appointed him to murder you.

Pol. By whom, Camillo?

CAM. By the king."

Аст I. S. 2.



III.

HERMIONE accused by LEONTES of having connived at POLIXENES' escape with CAMILLO, and sent to prison to take her trial.—MAMILLIUS and attendant ladies.

"HER. Come, sir, now I am for you again: Pray you sit by us, And tell's a tale.

Mam. Merry or sad, shall 't be?

HER. As merry as you will.

MAM. A sad tale's best for winter:

I have one of sprites and goblins.

HER. Let's have that, sir.

Come on, sit down:—come on, and do your best

To fright me with your sprites: you're powerful at it.

MAM. There was a man-

HER. Nay, come, sit down; then on.

MAM. Dwelt by a churchyard: I will tell it softly; Your crickets shall not hear it.

Enter LEONTES and train.

LEON. Give me the boy: I am glad you did not nurse him:

Though he does bear some signs of me, yet you Have too much blood in him.

HER. What is this? sport?

LEON. Bear the boy hence, he shall not come about her:

. . . Away with her to prison:

He who shall speak for her is afar-off guilty, But that he speaks."

Act II. S. 1.

TV

PAULINA with the child, to which HERMIONE has given birth in prison.

"KEEPER. Madam, if 't please the queen to send the babe.

I know not what I shall incur to pass it,

Having no warrant.

PAUL. Do not you fear; upon
Mine honour, I will stand 'twixt you and danger."

ACT II. S. 2.



V.

PAULINA brings the child to LEONTES.

"PAUL. The good queen,
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing.
LEON. . . . This brat is none of mine;
Hence with it; and together with its dam
Commit them to the fire.

PAUL. It is yours

LEON. On your allegiance,
Out of the chamber with her."

Аст II. S. 3.

VI.

LEONTES makes ANTIGONUS swear to carry away the child.

" 1st LORD. . . and on our knees we beg (As recompence of our dear services, Past and to come), that you do change this purpose, Which, being so horrible, so bloody, must Lead on to some foul issue: We all kneel. Swear by this sword LEON. Thou wilt perform my bidding. ANT. I will, my lord. LEON. Mark, and perform it We enjoin thee, As thou art liegeman to us, that thou carry This female bastard hence; and that thou bear it To some remote and desert place, quite out Of our dominions; and that there thou leave it, Without more mercy, to its own protection, And favour of the climate.

Ant. I swear to do this, though a present death Had been more merciful."

Act II. S. 3.



VII.

The trial of HERMIONE.—The oracle of Apollo having been consulted, the answer is read in Court.

" LEON. Break up the seals and read.

Off. (Reads.) Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the king himself shall live without an heir, if that which is lost be not found.

LORDS. Now blessed be the great Apollo!

HER. Praised!

LEON. Hast thou read truth?

Off. Ay, my lord; even so

As it is here set down.

LEON. There is no truth at all in the oracle, The sessions shall proceed; this is mere falsehood."

(MAMILLIUS brought in dead.)

Act III. S. 2.

VIII.

" Serv. The prince, your son, with mere conceit and fear Of the queen's speed, is gone.

LEON.

How! gone?

SERV.

Is dead.

LEON. Apollo's angry, and the heavens themselves

Do strike at my injustice. (HERMIONE faints.) How
now there!

PAUL. This news is mortal to the queen;—look down And see what death is doing.

LEON. Take her hence,
Her heart is but o'ercharged; she will recover.—
Beseech you, tenderly apply to her

Some remedies for life.—Apollo, pardon
My great profaneness 'gainst thine oracle."

Act III. S. 2.



IX.

ANTIGONUS, leaving the child in a desert country, is destroyed by a bear.—The child PERDITA is found by an old Shepherd.

"SHEP. What have we here? Mercy on's, a barne, a very pretty barne: a boy or a child, I wonder?

Enter Clown.

Why, boy, how is it?

CLOWN. I would you did but see how it chafes, how it rages, how it takes up the shore! but that 's not to the point. O, the most piteous cry of the poor souls! sometimes to see 'em and not to see 'em: now the ship boring the moon with her mainmast, and, anon, swallowed with yeast and froth, as you'd thrust a cork into a hogshead. And then for the land-service—to see how the bear tore out his shoulder-bone; how he cried to me for help, and said his name was Antigonus, a nobleman—but to make an end of the ship—to see how the sea flap-dragoned it; but, first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared, and the bear mocked him; both roaring louder than the sea or the weather."

Act III. S. 3.

X.

Clown and AUTOLYCUS,—AUTOLYCUS grovelling on the ground.

" Aur. O, that ever I was born!

CLO. I' the name of me-

AUT. O help me, help me! pluck but off these rags, and then death, death!

CLo. Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off

Aut. I am robb'd, sir, and beaten; my money and apparel ta'en from me, and these detestable things put upon me.

CLO. Lend me thy hand, I'll help thee; come, lend me thy hand. (Helping him up.)

Aur. O, good sir, tenderly, oh!

CLO. Alas, poor soul!

AUT. O, good sir, softly, good sir; I fear my shoulder-blade is out.

CLo. How now; can'st stand?

AUT. Softly, dear sir (picks his pocket), good sir, softly, you ha' done me a charitable office.

CLo. Dost lack any money? I have a little money for thee.

Aut. No, good, sweet sir; no, I beseech you, sir.

Offer me no money, I pray you; that kills my heart."

Act IV. S. 2.



XI.

PRINCE FLORIZEL meets with PERDITA, who has grown up as the Shepherd's Daughter.

"FLO. I bless the time
When my good falcon made her flight across
Thy father's ground."

ACT IV. S. 3.

XII.

The Sheepshearing.

AUTOLYCUS, as Pedlar, singing a Ballad with MOPSA and DORCAS.

" Aut. This is a merry ballad, but a very pretty one.

Mop. Let's have some merry ones!

Aut. Why, this is a passing merry one, and goes to the tune of Two Maids wooing a Man; there's not a maid westward but she sings it: 'tis in request, I can tell you.

Mor. We can both sing it; if thou'lt bear a part, thou shalt hear; —'tis in three parts.

Dor. We had the tune on't a month ago.

AUT. I can bear my part; you must know 'tis my occupation.—Have at it with you!

SONG.

Aut. Get you hence, for I must go;

Where, it fits you not to know.

Dor. Whither?

Mor. Oh, Whither?

Dor. Whither?

Mor. It becomes thy oath full well, Thou to me thy secrets tell.

Don. Me, too; let me go thither.



THE WINTER'S TALE.

Mor. Or, thou go'st to the grange or mill.

Don. If to either, thou dost ill.

Aut. Neither.

Mop.

Don. What! neither?

Aut. Neither.

Don. Thou hast sworn my love to bc.

Thou hast sworn it more to me! Then, whither go'st? say whither?

CLO. We'll have this song out anon by ourselves. My father and the gentlemen are in sad talk, and we'll not trouble them."

Аст IV. S. 3.

XIII.

FLORIZEL, dressed as a Shepherd, calls on PO-LIXENES and CAMILLO, who had followed him in disguise, to witness his contract with PERDITA.

"SHEP. Take hands, a bargain; And, friends unknown, you shall bear witness to 't!

Come, your hand;

And, daughter, yours.

Por. Soft, swain, awhile, 'beseech you;

Have you a father?

FLo. I have; but what of him?

Por. Knows he of this?

FLO. He neither does, nor shall.

Pot. . . Pr'ythee, let him.

FLO. No; he must not.

SHEP. Let him, my son; he shall not need to grieve At knowing of thy choice.

FLO. Come, come, he must not:

Mark our contract.

Pol. Mark your divorce, young sir,

Whom son I dare not call. (Discovering himself.)

SHEP. O, my heart.

Per. Even here undone!"

Аст IV. S. 3.



XIV.

CAMILLO assists FLORIZEL and PERDITA to fly to Sicily, giving them letters to provide them with all necessary equipments on their arrival.

"CAM. . . If you will not change your purpose, But undergo this flight, make for Sicilia, And there present yourself, and your fair princess.

Camillo;

FLO. Preserver of my father, now of me; The medicine of our house! how shall we do? We are not furnished like Bohemia's son, Nor shall appear in Sicily.

My lord, CAM.

Fear none of this; I think you know my fortunes Do all lie there: it shall be so my care To have you royally appointed, as if The scene you play were mine.

. . . but my letters by this means being there So soon as you arrive, shall clear that doubt."

Аст IV. S. 3.

XV.

FLORIZEL and PERDITA, received by LEONTES with great kindness, are immediately followed by PO-LIXENES and CAMILLO, bringing the old Shepherd and his son with them.

Whiles he was hastening (in the chase, it seems, Of this fair couple), meets he on the way The father of this seeming lady, and Her brother, having both their county quitted With this young prince.

FLO.

Camillo has betray'd me."

Act V. S. 1.



XVI.

The Shepherd relates his Connexion with PERDITA.

-I was by at the opening of the fardel; heard the old shepherd deliver the manner how he found it. Whereupon, after a little amazedness, we were all commanded out of the chamber; only this methought I heard him say, he found the child. I make a broken delivery of the business. But the changes I perceived in the king and Camillo were very notes of admiration; they seemed almost, with staring on one another, to tear the cases of their eyes. There was speech in their dumbness, language in their very gesture; they looked as they had heard of a world ransomed or one destroyed. A notable passion of wonder appeared in them; . but the wisest beholder that knew no more but seeing could not say if the importance were joy or sorrow. The mantle of Queen Hermione; her jewel about the neck of it; the letters of Antigonus found with it, which they know to be his character and many other evidences, proclaim her, with all certainty, to be the king's daughter."

ACT V. S. 2.

XVII.

PAULINA persuades HERMIONE, who has been supposed to be dead, to personate a Statue, which the two Kings and their Son and Daughter are to be invited to see.

"—a statue which is in the keeping of Paulina, a piece many years in doing, and now newly performed by that rare Italian master, Julio Romano."

Act V. S. 2.



XVIII.

HERMIONE on the Pedestal.

"LEON. Would you not deem it breathed, and that those veins

Did verily bear blood?

Por.

Masterly done!

The very life seems warm upon her lip.

LEON. The fixture of her eye has motion in 't,

As we are mock'd with art!

What fine chisel

Could ever yet cut breath? - Let no man mock me, For I will kiss her.

PAUL.

Good, my lord, forbear;

The ruddiness upon her lip is wet."

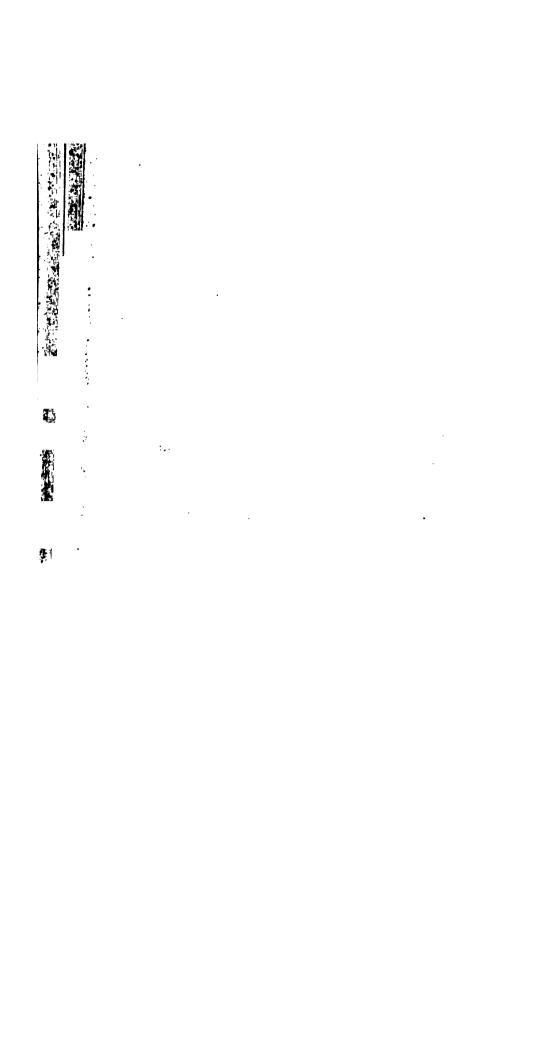
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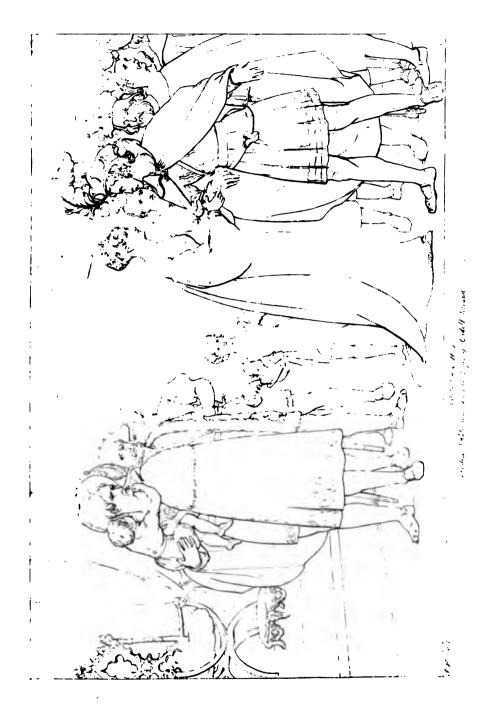
XIX.

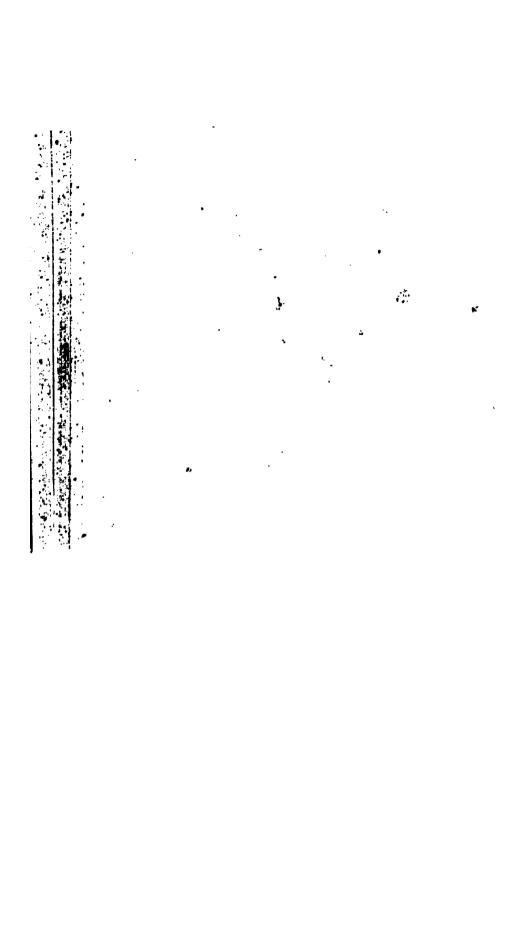
HERMIONE descends from the Pedestal.—PERDITA kneels to her.

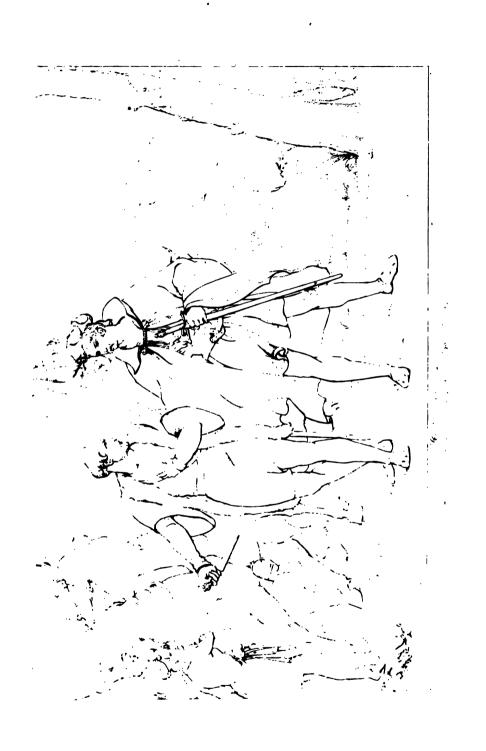
"HER. . . . Tell me, mine own,
Where hast thou been preserved? where lived? how found
Thy father's court? for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hopes thou wast in being, have preserved
Myself to see the issue."

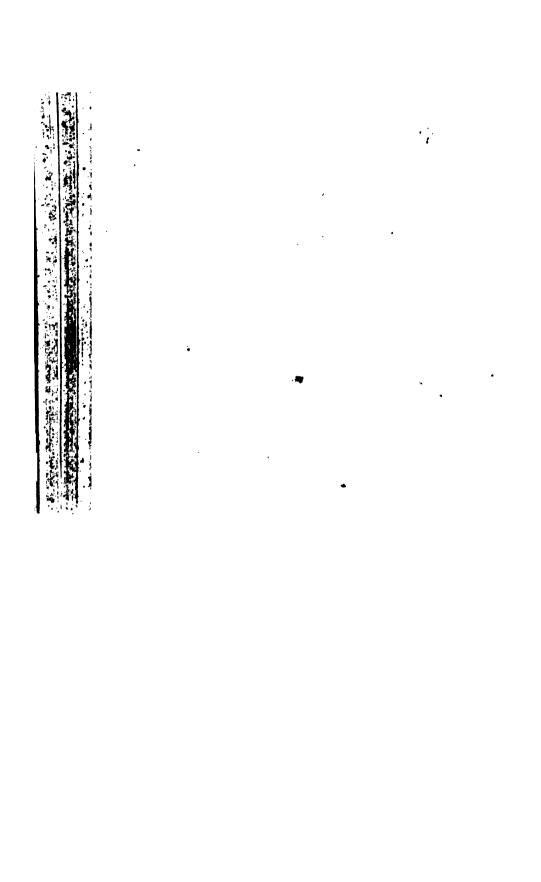
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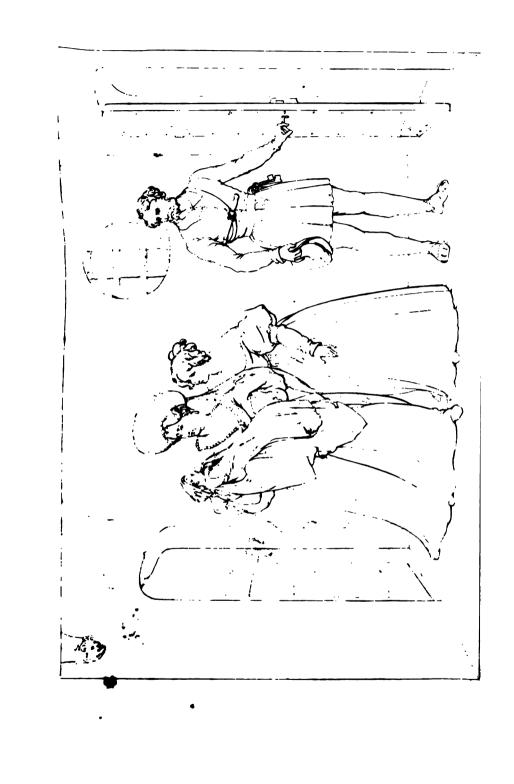


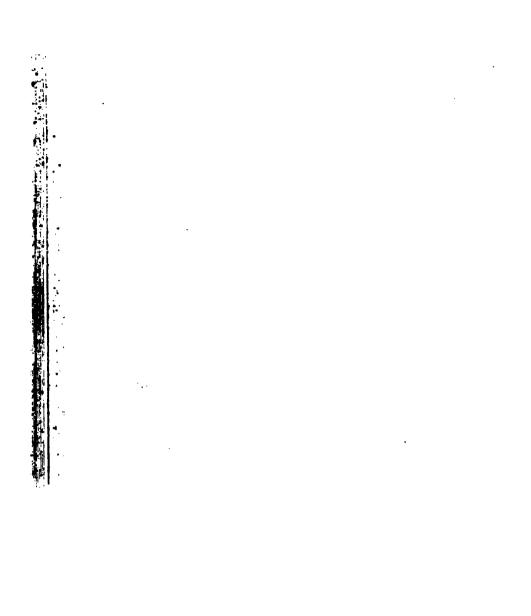


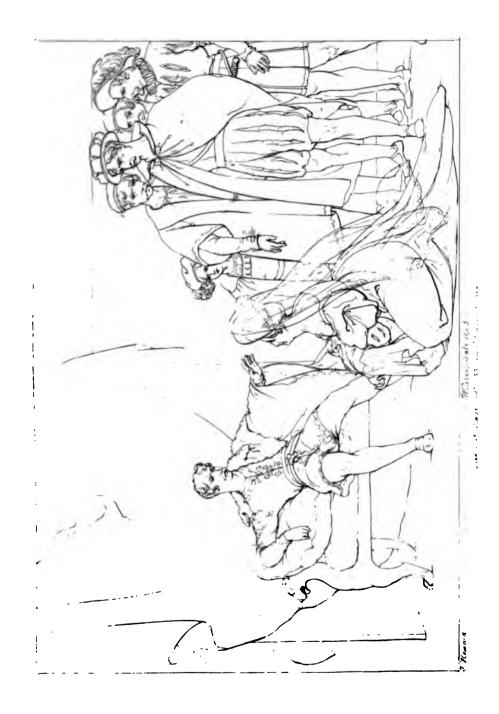


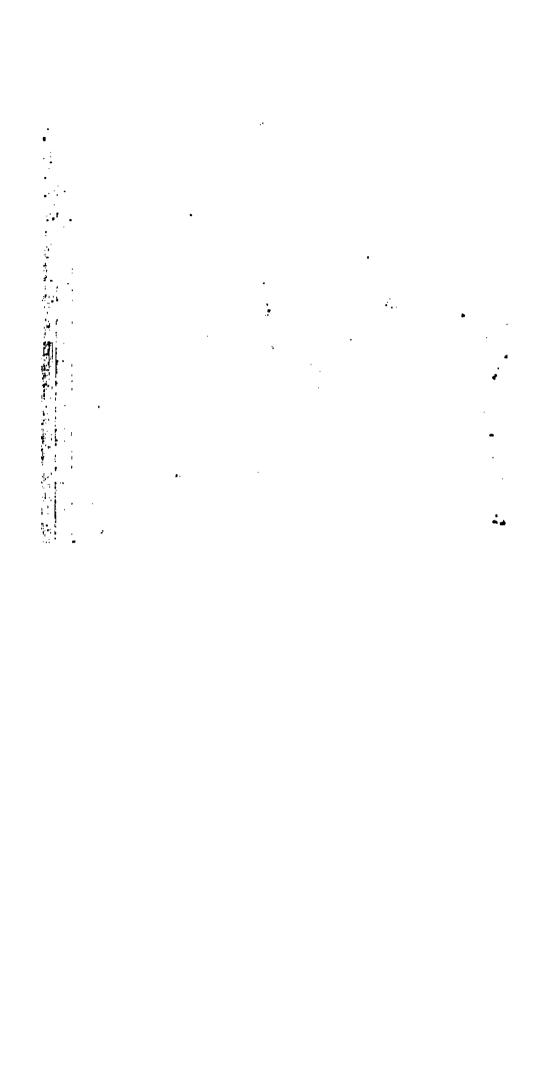


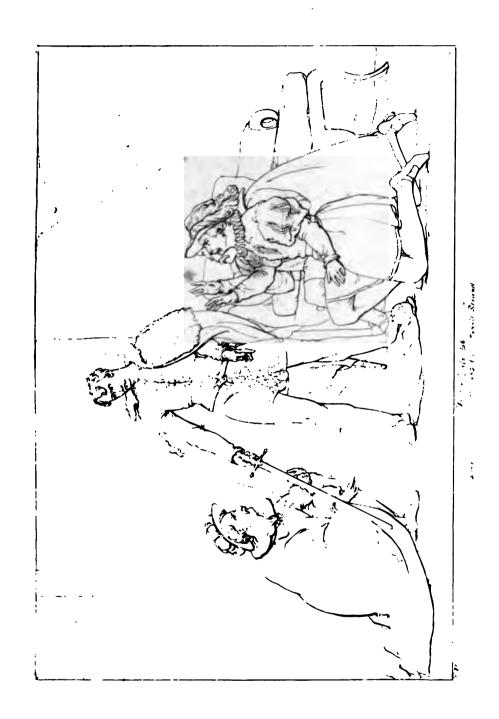


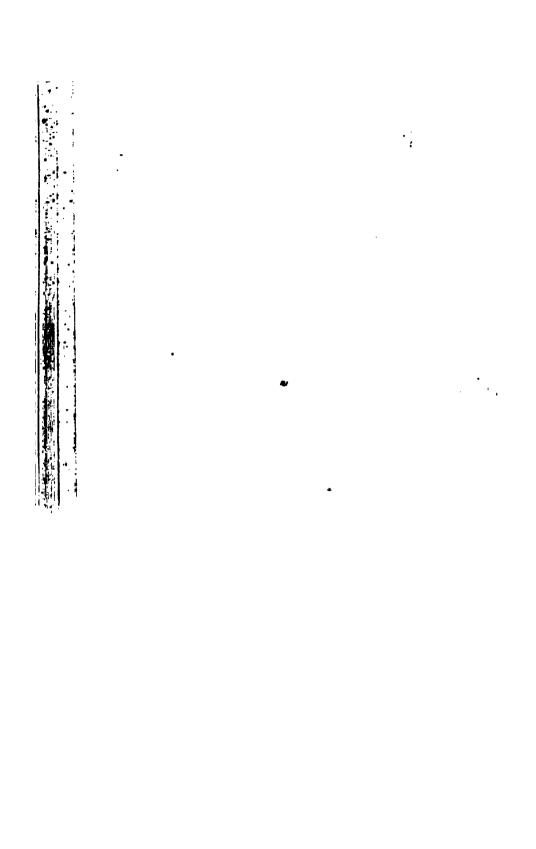




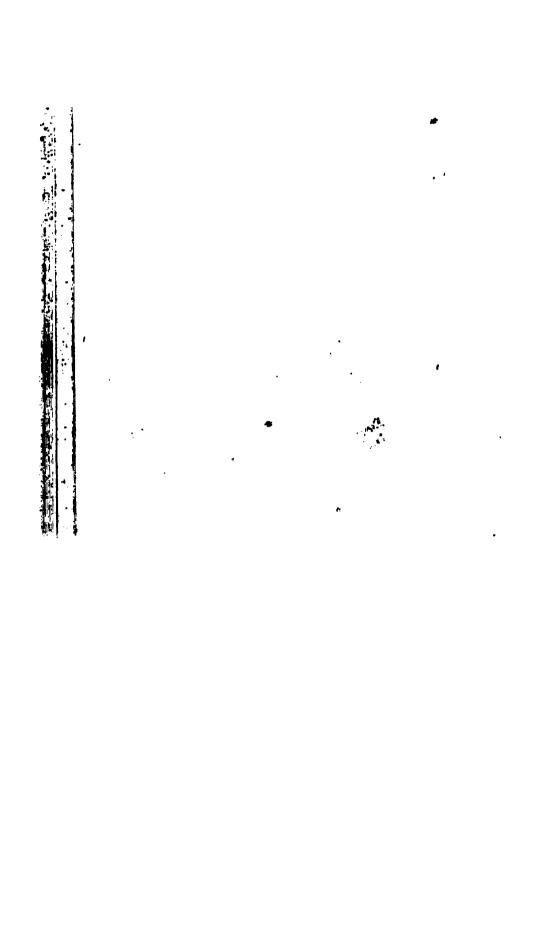


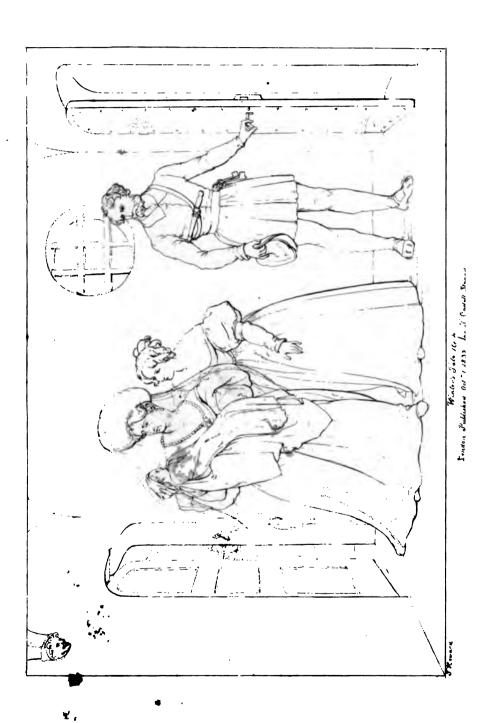


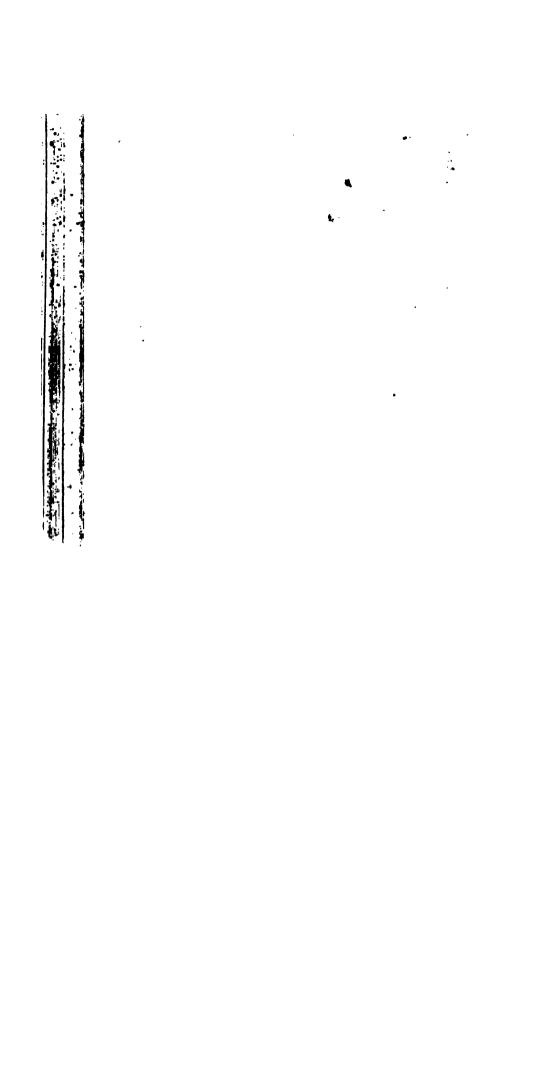


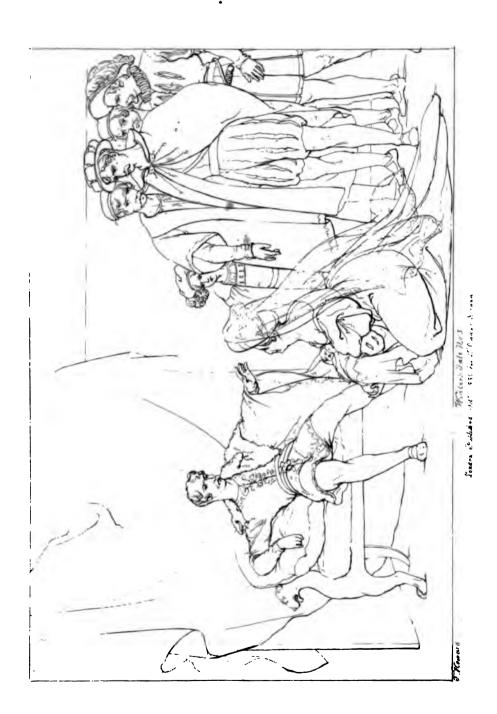


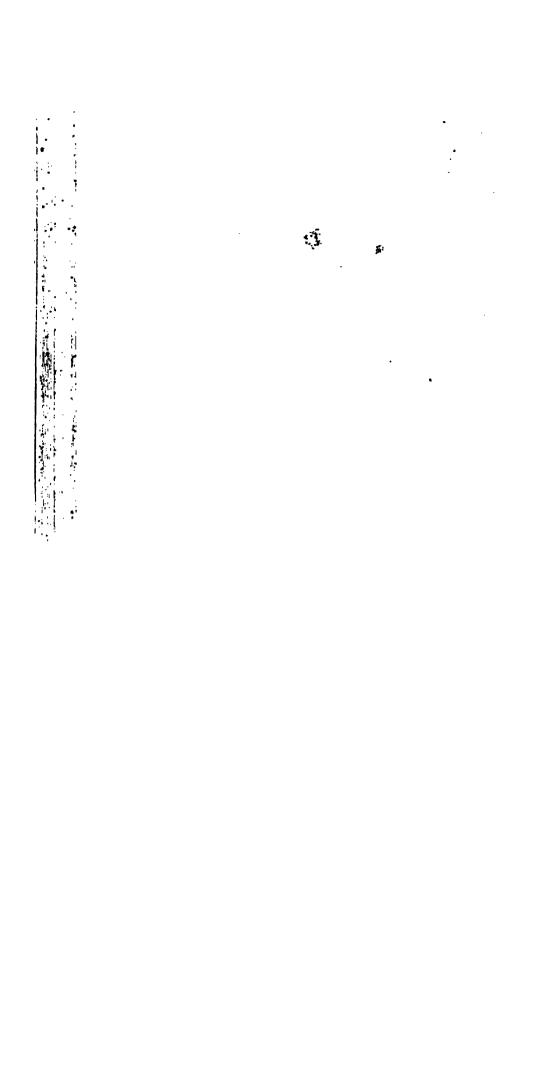


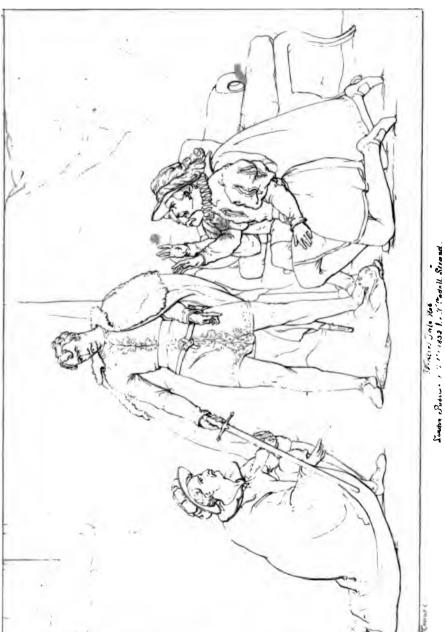


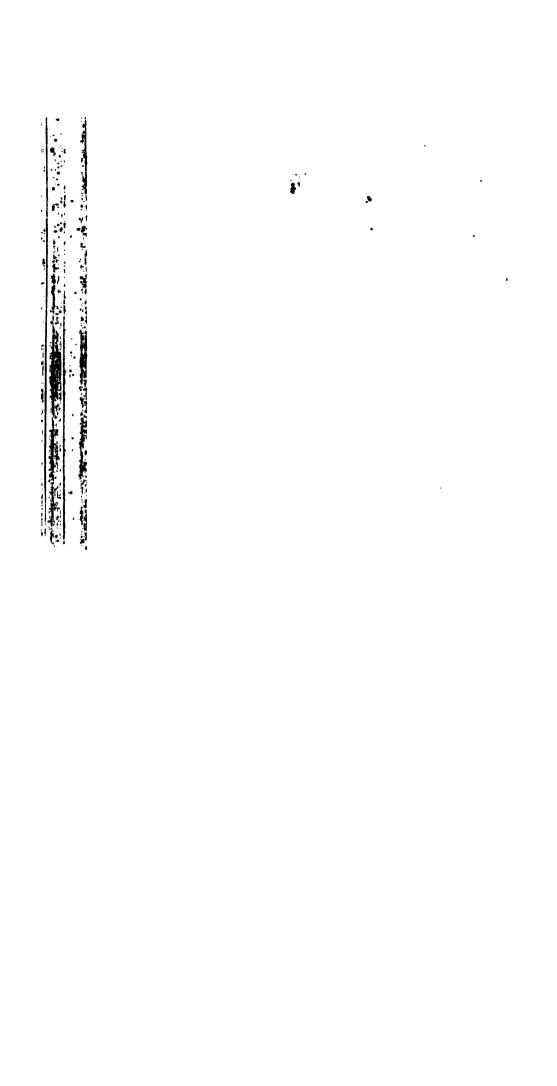




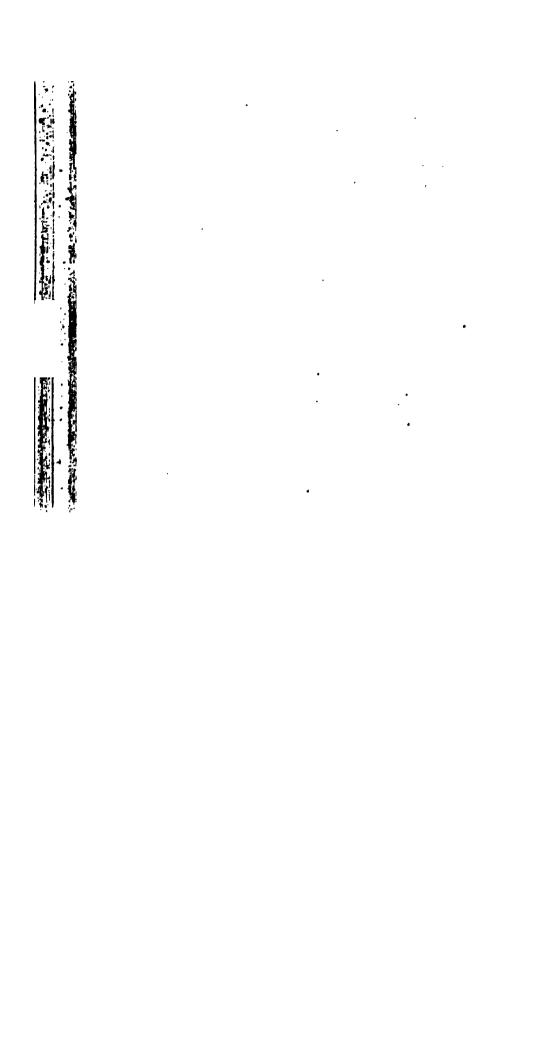


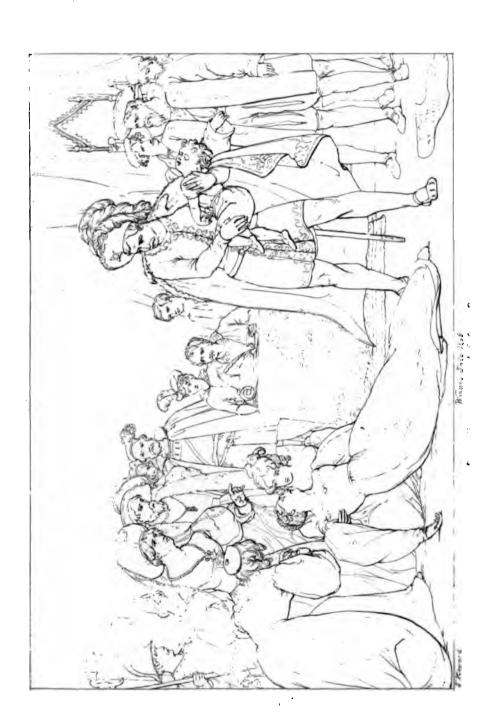


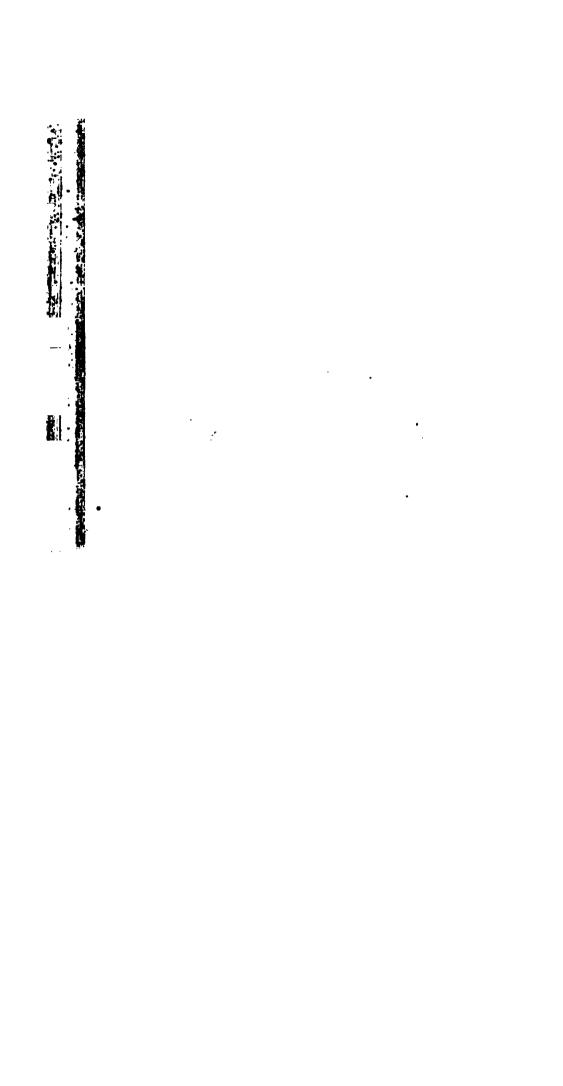


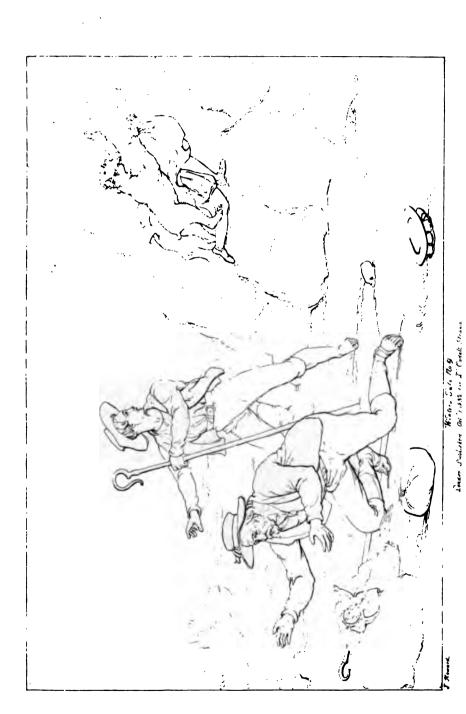


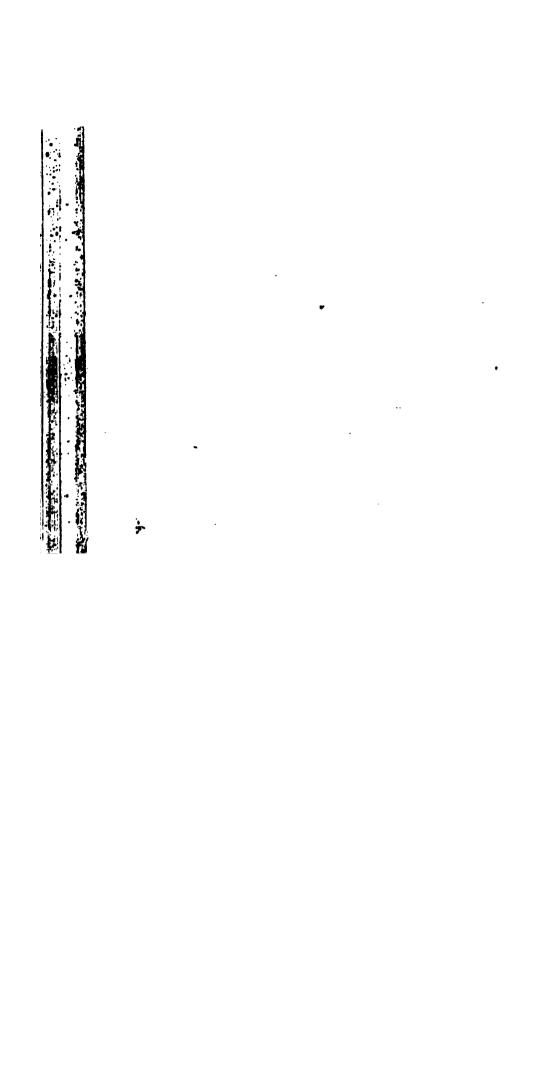




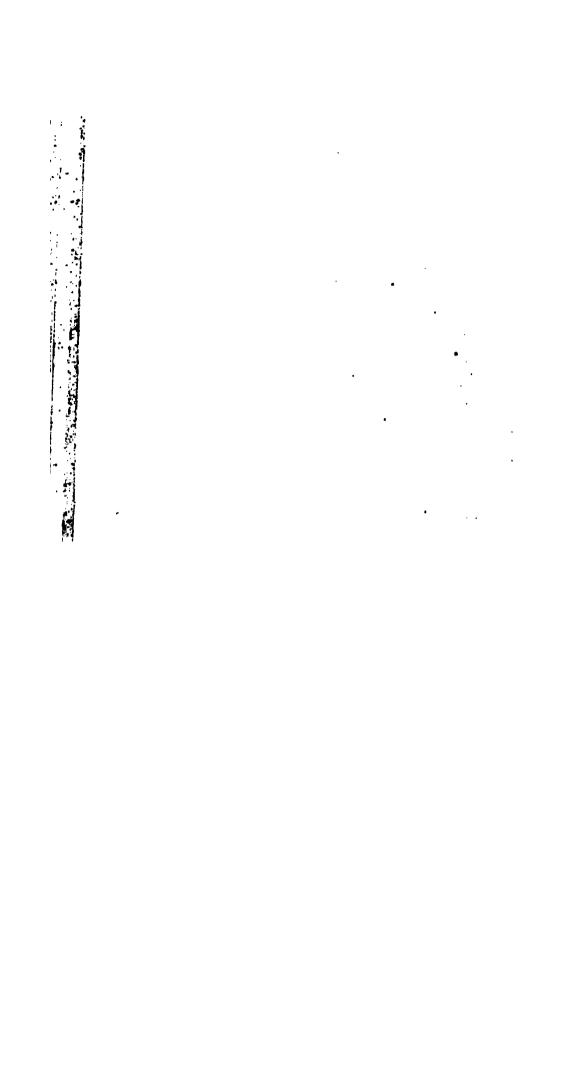


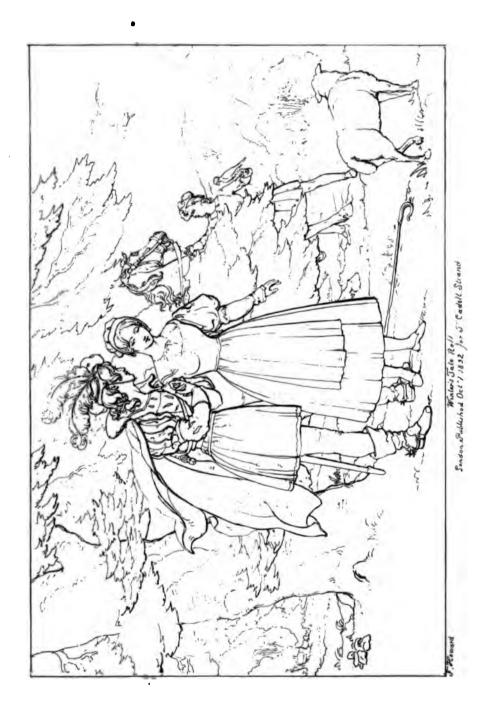


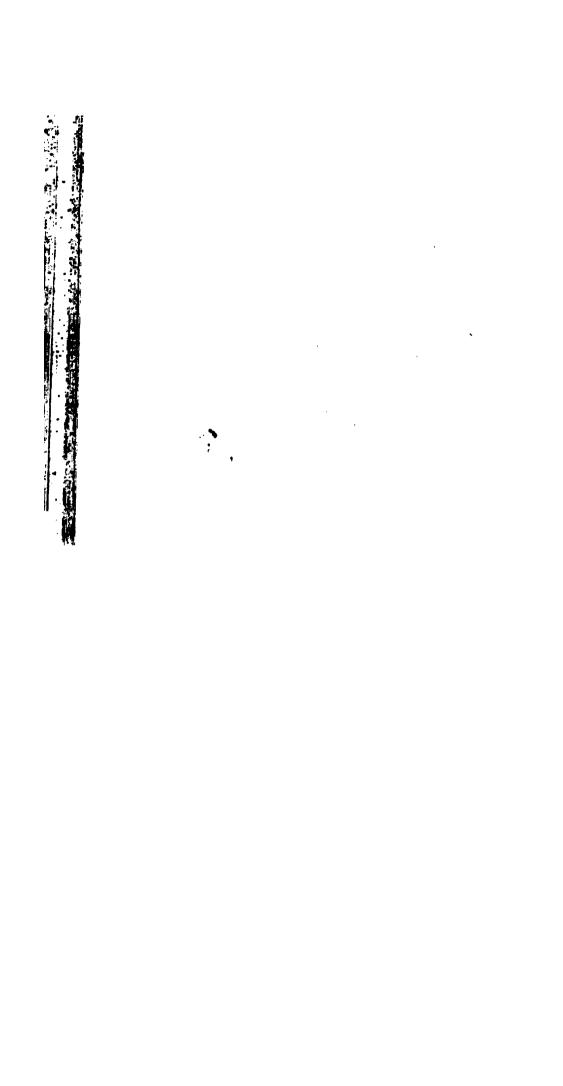


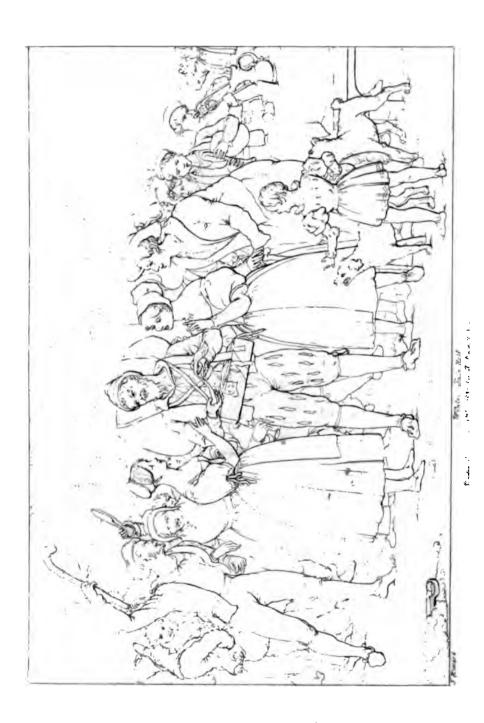


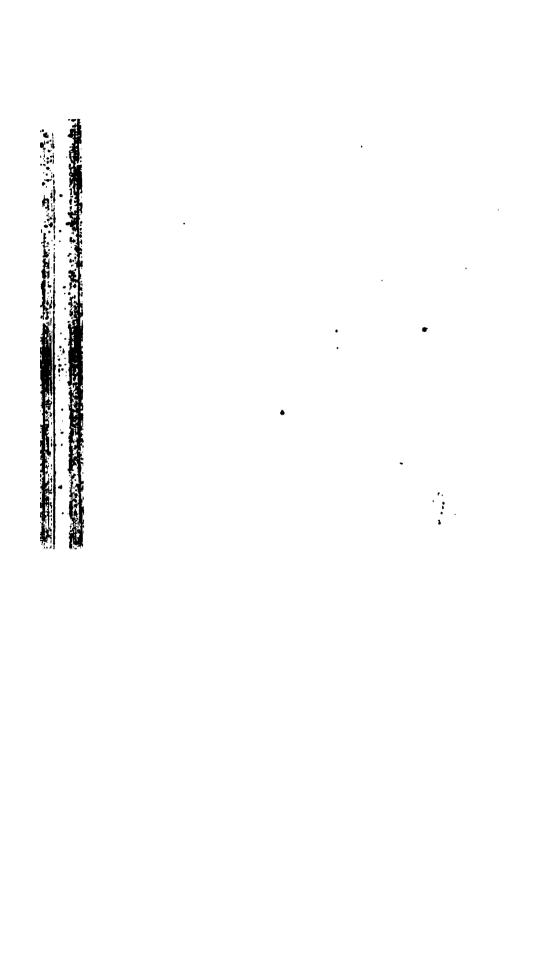




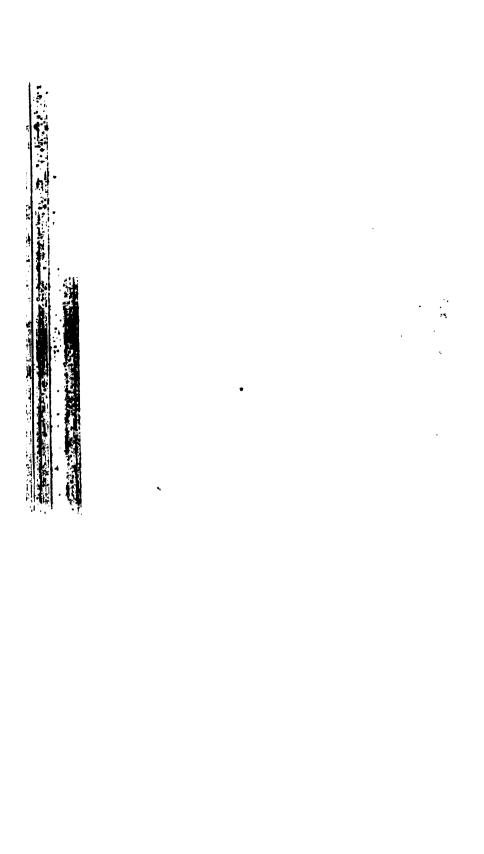




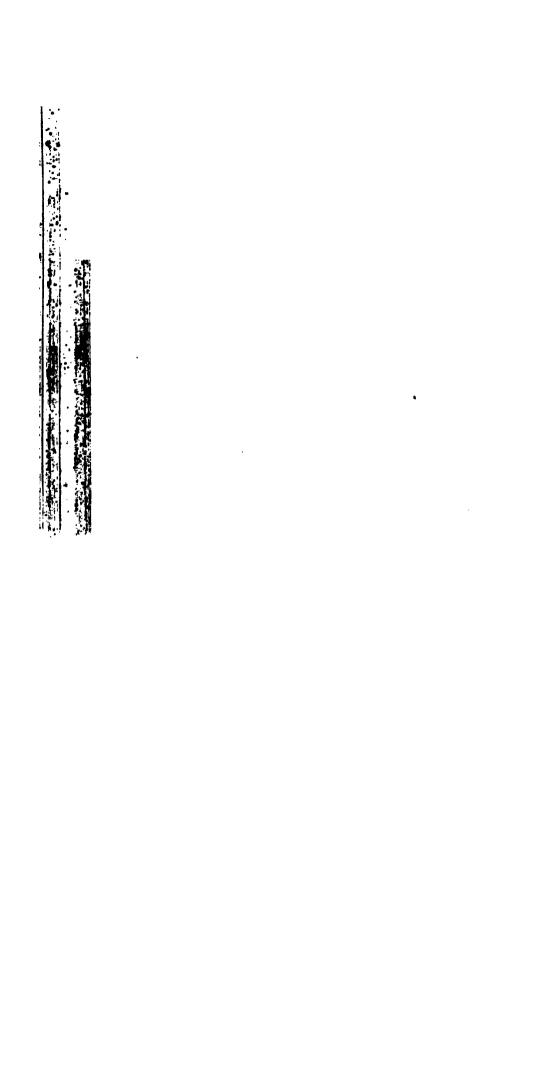


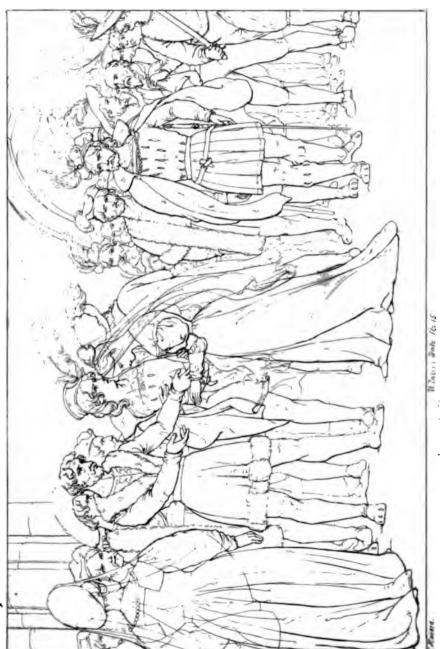




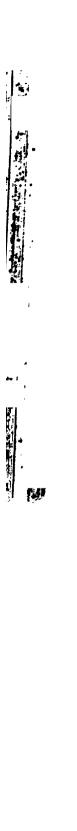


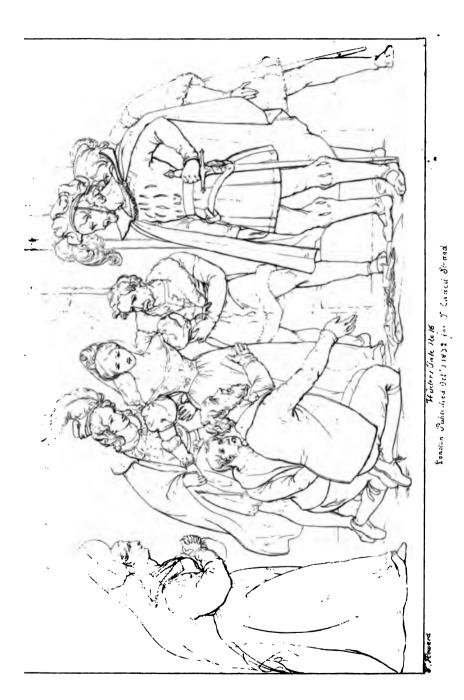






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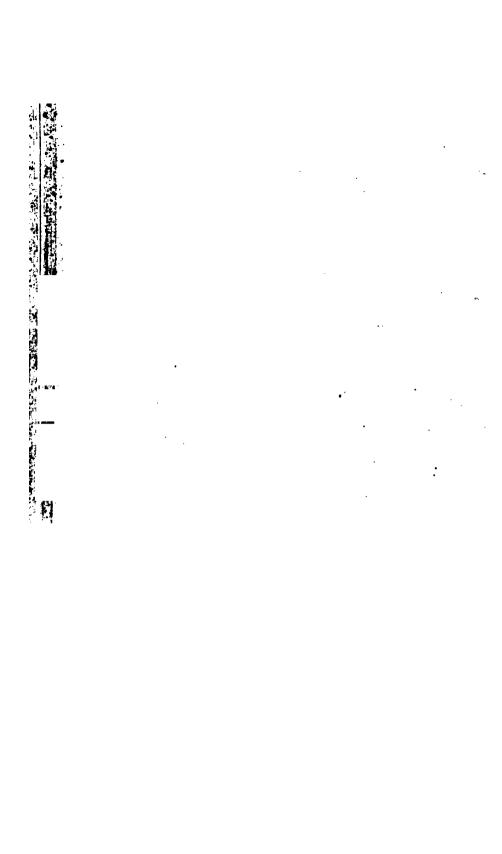
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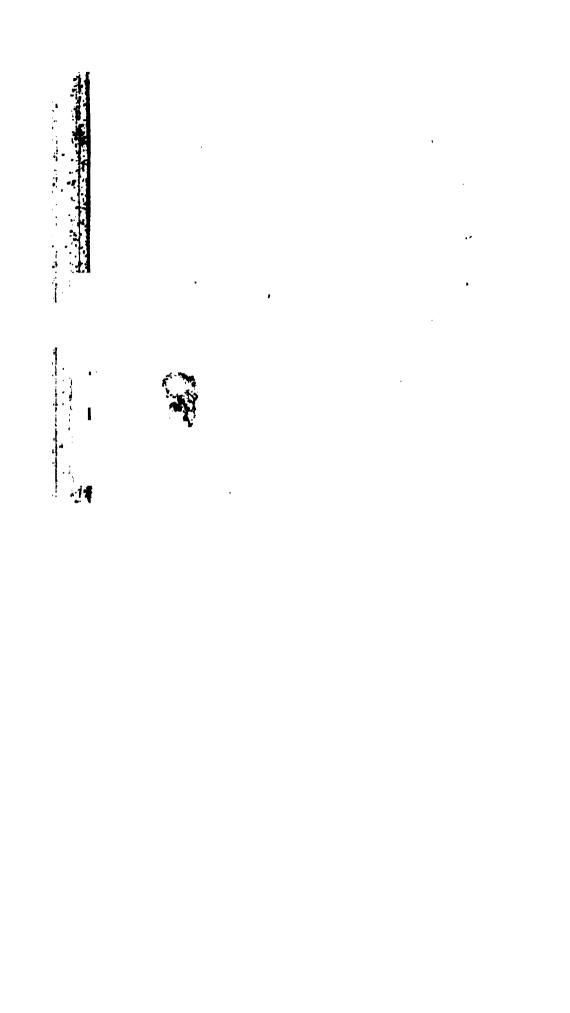








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TEMPEST.

- 1. Sycorax purting Ariel into the pine.
- 2. Prospero seized by his brother while at his studies.
- 3. Prospero and Miranda in " a rotten carcass of a boat."
- 4. Prospero releasing Ariel.
- 5. Caliban showing Prospero " the qualities o' the isle."
- Prospero instructing Caliban, who is paying more attention to Miranda than his book.
- 7. Prospero rescuing Miranda from the embraces of Caliban.
- 8. Ariel.
- 9. Miranda.
- Ferdinand led by Ariel's song, in the character of a Sea-nymph;
 other Nymphs join in the burden.
- 11. Ferdinand refusing to follow Prospero to his cell.
- Antonio and Sebastian going to murder the King and Gonzalo.
 Ariel awakes them.
- Stephano, the drunken butler, finds Trinculo, the jester, under Caliban's gaberdine.
- 14. Miranda offers to bear the logs for Ferdinand. Prospero watching them behind.
- 15. The King and his train.
- Ariel, as a harpy, claps his wings upon the table, and the banquet vanishes.
- 17. Ariel leading Stephano, Trinculo, and Caliban into the mire.
- The Masque raised by Prospero. Soft music. Juno and Ceres pronounce a blessing upon Ferdinand and Miranda.
- Spirits hunting Caliban, Stephano, and Trinculo. Prospero and Ariel setting them on.



20. Ferdinand introduces Miranda to his father — Prospero, having discovered himself as Duke of Milan, takes leave of Ariel—Sebastian and Antonio sullen at being thwarted in their schemes by Prospero's appearance—The Sailors are coming up from the ship, and Caliban, Trinculo, and Stephano are returning from being hunted.

TWO GENTLEMEN OF VERONA.

- 1. Valentine taking leave of Proteus.
- 2. Valentine, Silvia, and Speed.
- 3. Proteus taking leave of Julia.
- Proteus' introduction to Silvia. Speed in the background, welcoming Launce.
- 5. Julia preparing to follow Proteus.
- Valentine detected by the Duke upon the treacherous information of Proteus.
- 7. Proteus having dismissed Launce and engaged Julia, under the name of Sebastian, as his Page, sends her with a letter and ring to Silvia. Silvia is seen arranging her intended escape with Eglamour.
- 8. Julia delivering Proteus' letter and ring to Silvia.
- 9. Silvia escaping with Eglamour.
- 10. Valentine rescuing Silvia from Proteus.
- 11. Julia discovered.
- 12. Outlaws bring in the Duke and Thurio.

TWELFTH NIGHT, OR WHAT YOU WILL.

- 1. The saving of Viola from the wreck.
- 2. Antonio saving Sebastian.
- 3. Viola disguising herself as her brother.
- The Captain presenting Viola to Orsino as an eunuch, under the name of Cesario.
- 5. Orsino sending Viola to Olivia.
- 6, The interview between Viola and Olivia.

- The Revel.—Sir Toby Belch, Sir Andrew Aguecheek, and the Clown sing a Catch.—Enter Maria and Malvolio.
- 8. Orsino sending Viola again to Olivia.
- Malvolio meditating upon the letter he has found.—Sir Toby Belch, Sir Andrew Aguecheek, and Fabian watching him.
- 10. Antonio and Sebastian.
- Malvolio before Olivia, in yellow stockings and cross-gartered, according to the directions in the Letter.—Sir Toby Belch, Sir Andrew Aguecheek, and Fabian, watching him.
- Olivia and Viola.—Sir Toby Belch and Fabian urging Sir Andrew Aguecheek to challenge Viola.
- The duel between Sir Andrew Aguecheek and Viola interrupted by Antonio.—In the back ground the officers are watching Antonio.
- Antonio under arrest, addresses Viola as Sebastian, and requests the return of his purse.
- Sir Andrew Aguecheek meeting Sebastian, mistakes him for Viola.
 —Enter Olivia.
- 16. The marriage of Olivia to Sebastian.
- 17. Antonio brought before Orsino.
- 18. Olivia claiming Viola as her husband.
- Sebastian appears, and clears up the mistake.—Sir Toby Belch drunk, is being led into the house by the Clown.
- 20. Orsino receiving Viola in female attire from the hands of her protector the Captain, attended by Sebastian, and Olivia, and Antonio —Sir Toby Belch and Maria laughing at Malvolio in the midst of the crowd of guests attendant at Orsino's marriage, amongst whom may be seen Sir Andrew Aguecheek, with his head tied up, as still suffering from his beating by Sebastian.

MEASURE FOR MEASURE.

- 1. The Duke appointing Angelo as his deputy in his absence.
- 2. Claudio and Juliet brought before Angelo.
- 3. Isabella and Lucio pleading with Angelo for the life of Claudio.
- 4. Isabella's second interview with Angelo.



- Claudio imploring Isabella to save his life.—The Duke, disguised as a friar, about to enter the cell, listening.
- The Duke proposing to Mariana to take the place of Isabella, and to meet Angelo.
- 7. Mariana, disguised as Isabella, keeping the assignation with Angelo.
- 8. The Duke persuading the Provost to send the head of Barnardine to Angelo, instead of the head of Claudio.—The dead body of Ragozine is seen through the open door of his cell.—Abhorson is instructing the Clown in the "mysteries" of execution.
- 5. The Duke announcing the Death of Claudio to Isabella, who comes expecting to find him pardoned.—The Provost is carrying the head of Ragozine to Angelo.
- 10. Isabella making her accusation against Angelo, on the public return of the Duke to Vienna.—Friar Peter and Mariana, veiled, behind Isabella, to follow up the accusation.
- 11. The Duke, having left Angelo and Escalus to examine into the case, is brought up in disguise, as the principal instigator of the plot.—Claudio is seen muffled up behind the Provost.
- The Duke, having passed sentence upon Angelo, pardoned Claudio, and offered his hand to Isabella, orders Lucio to marry Mrs. Kate Keepdown.

MUCH ADO ABOUT NOTHING.

- The arrival of Don Pedro, Don John, Claudio, and Benedick, at Leonato's house in Messina.
- 2. Masquerade. Don Pedro pleading for Claudio with Hero.
- 3. Meeting of Don Pedro and Claudio.
- 4. Benedick in the arbour.
- 5. Beatrice in the arbour.
- Don John deceiving Don Pedro and Claudio by the assistance of Borachio.
- The Watch having overheard Borachio's confession to Conrade, bring them before the Constables.
- 8. Claudio refuses to marry Hero, at the altar.
- 9. Beatrice and Benedick.

- Benedick, at the instance of Beatrice, challenges Claudio for his treatment of Hero.
- 11. Borachio's confession to Don Pedro.
- Claudio about to be married to a supposed niece of Leonato, in reparation of his calumny on Hero.

MIDSUMMER NIGHT'S DREAM.

- 1. Titania stealing the Indian boy.
- 2. The quarrel between Oberon and Titania.
- 3. Egeus before Theseus.
- 4. Helena telling Demetrins of Hermia's flight with Lysander.
- 5. Quince arranging the play.
- 6. Demetrius repulsing Helena.
- 7. Titania asleep.
- 8. Helena, Lysander, and Hermia.
- 9. Rehearsing the play.
- 10. Bottom singing.
- 11. Demetrius and Hermia.-Oberon and Puck.
- 12. Lysander, Helena, Hermia.—Demetrius waking.—Oberon and Puck.
- 13. Puck misleading Lysander in a fog.
- 14. Titania and Bottom.
- 15. Oberon releasing Titania from the spell.
- Theseus, Egeus, Hippolita, &c. going out to hunt.—Oberon and Titania.
- 17. The play.—The lion roars, and Thisby runs off.
- 18. Oberon and Titania blessing Theseus's wedding.



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LIST OF PLATES.

MERCHANT OF VENICE.

- Portia promising her father never to marry till the right casket has been chosen.
- Antonio borrowing the money of Shylock for Bassanio at the notary's.
- 3. Shylock leaving his keys with Jessica.
- 4. Jessica, in boy's clothes, running away with Lorenzo.
- The Prince of Morocco having chosen the golden casket, finds therein "a carrion death, within whose empty eye there is a written scroll."
- 6. Shylock discovering that Jessica has carried off "a sealed bag," &c.
- 7. Shylock coming to Bassanio's vessel in search of his daughter.
- 8. The Prince of Arragon makes choice of the silver casket.
- Shylock and Tubal—Antonio is seen behind, receiving intelligence
 of his losses, whilst a creditor presents a bill. His friends endeavouring to console him.
- 10. The arrest of Antonio.
- 11. Bassanio having chosen the leaden casket, finds therein "fair Portia's counterfeit" and a scroll.
- 12. Lorenzo, Jessica, and Solanio bring Bassanio a letter.
- 13. Portia and Nerissa dressing as the doctor of laws and clerk.
- 14. The court of judgment.—The doge sitting in state, and inviting Portia, as doctor of laws, to take her seat.—Shylock sharpening his knife on the sole of his shoe.
- 15. Portia giving judgment.
- 16. Portia and Nerissa obtaining the rings from Bassanio and Gratiano.
- 17. Lorenzo and Jessica.
- 18. Portia discovering herself to Bassanio as the pretended doctor of laws, whilst reproaching him for giving up the ring.—Nerissa and Gratiano bickering behind on the same subject.—Antonio, Lorenzo, and Jessica.

LIST OF PLATES.

AS YOU LIKE IT.

- The burial of Sir Rowland de Bois.—Orlando is absorbed in grief for the loss of his father, whilst Oliver is seen scowling at him, as if rejoicing at his newly acquired power over him, and determining "to keep him rustically at home," &c.
- The banishment of the duke.—Celia entreating that Rosalind may remain.
- 3. Orlando demands the thousand crowns left him by his father.
- 4. Oliver persuading Charles, the wrestler, to kill Orlando.
- 5. The wrestling between Orlando and Charles.—Charles is thrown.
- 6. Rosalind and Celia speaking to Orlando.
- 7. The banishment of Rosalind.
- 8. Adam warning Orlando against entering the house.
- 9. Rosalind in boy's clothes.—Celia and Touchstone.—Corin.
- 10. Orlando demanding food for Adam.
- 11. The banishment of Oliver.
- 12. Rosalind and Orlando.
- Touchstone, Audrey, Jaques, Sir Oliver Martext.—Orlando and Rosalind in the back ground.
- 14. Phœbe, Silvius, Rosalind, Celia.
- 15. Rosalind and Orlando.
- 16. Orlando kills the lioness.
- 17. Rosalind, Oliver, Celia.
- 18. Rosalind, Phœbe, Orlando, Silvius.
- 19. The hermit stops the duke.
- 20. Conclusion.

ALL'S WELL THAT ENDS WELL.

- 1. Bertram taking leave of his mother.
- 2. Lafeu introducing Helena to cure the king.
- 3. Helena giving the medicine to the king.
- 4. The King advising Helena to select a husband.
- 5. Helena having chosen Bertram, has been married to him.
- The Florentine army returning victorious.—Helena, as a pilgrim, looking on.

- 7. Diana, by Helena's instruction, obtaining the ring from Bertram.
- Helena, who has taken the place of Diana, putting a ring on Bertram's finger.
- Bertram, having been summoned to meet the king at Roussillon, upon the report of the death of Helena, is about to marry Lafeu's daughter.
- 10. Diana, having brought her accusation against Bertram for desertion of her after a promise of marriage, sends her mother for a witness, who brings in Helena.

TAMING OF THE SHREW.

- 1. Lord finding Sly asleep in the front of the ale-house.
- Sly in bed in the Lord's house.—Enter the Page as a Lady, with Attendants.
- 3. Sly sitting to see the Play.
- Baptista putting off Bianca's Suitors.—Lucentio and Tranio looking on.
- Gremio instructing Lucentio, disguised as a student, previous to sending him as a tutor to Bianca.—Hortensio, Petruchio, and Grumio behind.
- 6. Petruchio (accompanied by Hortensio as a musician) introduced by Gremio and Tranio, disguised as Lucentio, as a suitor to Katharine.—Lucentio, disguised as a student, following Gremio.—Biondello, with a lute and books, accompanying Tranio.
- 7. Katharine breaking the lute over Hortensio's head.
- 8. Petruchio and Katharine.
- 9. Lucentio instructing Bianca.-Hortensio tuning the lute.
- 10. Petruchio arriving at Baptista's house on the wedding-day.
- 11. The Marriage.
- 12. The horse falling with Petruchio and Katharine.—Petruchio beating
- 13. Petruchio and Katharine at dinner.
- 14. " P_{ET} Some undeserved fault I'll find about the making of the bed."
- 15. Tranio, Lucentio, and Bianca.



- 16. Petruchio and the Tailor.
- 17. Petruchio, Katharine, and Hortensio meeting Vincentio.
- 18. Tranio and the Pedant passing themselves for Vincentio and Lucentio, in the presence of the real Vincentio, who has arrived to see his son.—Lucentio and Bianca are seen returning from the Church.
- 19. Vincentio having made his appearance, is about to be carried off to prison as a counterfeit.—Lucentio returns with Bianca as his wife.—Tranio, the Pedant, and Biondello run away.
- 20. Lucentio and Hortensio have in vain sent for Bianca and the Widow.—Petruchio having summoned Katharine, bids her bring the other ladies: afterwards commands her to throw off her cap.

THE WINTER'S TALE.

- Leontes having desired Hermione to intreat Polixenes to stay longer in Sicily, becomes jealous on his consenting to do so at her request.
- Camillo tells Polixenes that he has been commissioned to murder him by Leontes.
- Hermione accused by Leontes of having connived at Polixenes' escape with Camillo, and sent to prison to take her trial.—Mamillius and attendant ladies.—Enter Leontes and train.
- 4. Paulina with the child, to which Hermione has given birth in prison.
- 5. Paulina brings the child to Leontes.
- 6. Leontes makes Antigonous swear to carry away the child.
- The trial of Hermione.—The oracle of Apollo having been consulted, the answer is read in court —Mamillius brought in dead.
- 8. "The prince, your son, is dead."—Hermione faints.
- Antigonous, leaving the child in a desert country, is destroyed by a bear.—The child Perdita is found by an old shepherd.—Enter clown.
- 10. Clown and Autolycus.—Autolycus grovelling on the ground.
- Prince Florizel meets with Perdita, who has grown up as the shepherd's daughter.
- The sheepshearing.—Autolycus, as pedlar, singing a ballad with Mopsa and Dorcas.

- Florizel, dressed as a shepherd, calls on Polixenes and Camillo, who had followed him in disguise, to witness his contract with Perdita.
- Camillo assists Florizel and Perdita to fly to Sicily, giving them letters to provide them with all necessary equipments on their arrival.
- 15 Florizel and Perdita, received by Leontes with great kindness, are immediately followed by Polixenes and Camillo, bringing the old shepherd and his son with them.
- 16. The shepherd relates his connexion with Perdita.
- 17. Paulina persuades Hermione, who has been supposed to be dead, to personate a statue, which the two kings and their son and daughter are to be invited to see.
- 18. Hermione on the pedestal.
- 19. Hermione descends from the pedestal.-Perdita kneels to her.

LOVE'S LABOUR'S LOST.

- The king, Biron, Longaville, and Dumain, signing an agreement to study, &c.
- Costard discovered talking to Jaquenetta by Don Adriano de Armado and Moth.
- 3. The king receiving the Princess of France.
- Biron sending Costard with a letter for Rosaline. Costard having also just received one to deliver to Jaquenetta from Don Adriano de Armado.
- The detection of the king and lords.—Costard and Jaquenetta are seen bringing the letter to expose Biron, which was intended for Rosaline, but, by Costard's mistake, fell into the hands of Jaquenetta.
- The king and lords coming masked as Muscovites, with Moth and attendants, to visit the princess.
- The pageant of the nine worthies. Costard armed for Pompey;
 Nathaniel armed for Alexander; Holofernes for Judas Maccabeus; Moth for Hercules, strangling serpents; Armado for Hector.
- 8. The departure of the princess and train.—Don Adriano de Armado is seen holding the plough for Jaquenetta.



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LIST OF PLATES.

KING JOHN.

- Philip, King of France, demanding the kingdom of England from John, in right of Arthur.
- The Citizens of Angiers propose that the Dauphin shall marry Blanch of Castile.
- Lord Salisbury is sent to Constance to inform her of the peace, and to fetch her to the kings. She throws herself on the ground.— Enter King John, King Philip, Lewis, Blanch, Elinor, &c. &c.
- Pandulph, the legate from the Pope, excommunicates King John, for resisting the appointment of Stephen Langton as archbishop of Canterbury, and commands Philip to renounce his league with him.
- 5. A battle is fought, and Arthur is taken prisoner.
- 6. Hubert going to burn out Arthur's eyes with hot irons.
- King John recrowned—His lords desire to have the keeping of Arthur.
- 8. Arthur jumps off the walls of the castle.
- 9. Salisbury, Pembroke, and Bigot, find the body of Arthur.—Faulconbridge and Hubert.
- King John resigns his crown to Pandulph the legate, who returns
 it to him.
- Salisbury, Pembroke, and Bigot, join the Dauphin in his attack upon England. In the battle, a French nobleman, the Count Melun, is slain.
- 12. The return of the Lords to King John, who is sick of a fever at Swinstead Abbey, with Prince Henry in their company. A monk brings refreshments to the king.
- 13. The death of King John.



RICHARD THE SECOND.

- The duel at Gosford Green, between the Dukes of Hereford and Norfolk, stopped by King Richard.
- Richard seizing John of Gaunt's effects upon his death. The Duke of York endeavouring to prevent him.
- 3. Bolingbroke, returned from banishment, in arms, joined by the Earl of Northumberland, &c.—Enter York, attended.
- 4. Richard's return from Ireland; met by the Earl of Salisbury.
- 5. The meeting between Bolingbroke and Richard.
- 6. Queen overhearing the conversation of the Gardeners.
- 7. The entry of Bolingbroke and Richard into London.
- 8. The resignation of the crown to Bolingbroke by Richard.
- The parting between Richard and his Queen, on his way to the Tower.
- 10. The murder of Richard.

HENRY THE FOURTH.

PART I.

- 1. Hotspur after the battle at Holmedon.
- Hotspur defending himself before the King against the charge of having denied the prisoners.—Worcester banished from the presence.
- 3. Falstaff, Bardolph, Gadshill, and Peto, having robbed and bound some travellers, are about to share the plunder, when Prince Henry and Poins, disguised, set on them. Falstaff, after a blow or two, and the rest, run away.
- 4. Hotspur and Lady Percy.
- 5. Falstaff relating his adventures to Prince Henry and Poins.
- 6. Falstaff playing the part of the King.
- 7. Hotspur, Glendower, and Mortimer, dividing the kingdom.
- 8. Death of Hotspur.
- 9. Prince John, Prince Henry, and Falstaff.

PART II.

- 1. Northumberland, Lady Northumberland, and Lady Percy.
- 2. Falstaff and Doll Tearsheet.-Poins and Prince Henry behind.
- 3. Falstaff " misusing the King's press damnably."
- 4. The arrest of Hastings, Mowhray, and the Archbishop of York.
- King Henry receiving intelligence of the overthrow of his enemies.

 —Enter Harcourt.
- 6. Prince Henry watching his father while asleep.
- The King, waking, misses the crown from his pillow, and sends for Prince Henry.
- After the death of Henry the Fourth.—King Henry the Fifth, Princes Clarence, John, and Humphrey, the Earls Warwick and Westmoreland, and the Chief Justice.
- The King, returning from his coronation, is saluted by Falstaff, Pistol, &c. whom he banishes.

MERRY WIVES OF WINDSOR.

- 1. Anne Page bidding Slender to dinner.-Enter Page.
- Mrs. Page and Mrs. Ford.—Falstaff, in the distance, is questioning his Page as to the delivery of the letters.
- 3. Falstaff and Mrs. Ford.
- 4. Ford, unable to find Falstaff, who, he has reason to suspect, is concealed in the house.—The servants are seen carrying out the buck-basket, containing Sir John Falstaff.
- The emptying of the buck-basket "in the muddy ditch, close by the Thames' side."
- Master Slender courting Anne Page.—Page and Mrs. Page meeting Master Fenton at the door.
- 7. Ford beating Falstaff, disguised as the old woman of Brainford.
- 8. Herne's Oak.—Falstaff as Herne the Hunter, meeting with Mrs. Page and Mrs. Ford.—The fairies are seen approaching.
- 9. Sir Hugh Evans, as a Satyr, and the Fairies, tormenting Falstaff.
- Slender and Dr. Caius complaining of being the dupes of Anne Page.



HENRY THE FIFTH.

- 1. Henry receiving the French embassy and present of tennis-balls.
- 2. The discovery of the conspiracy of Cambridge, Scroop, and Grey, to murder the king at Southampton.
- 3. The death of Falstaff.
- 4. The siege of Harfleur.
- 5. The battle of Agincourt.
- 6. Fluellen compelling Pistol to eat the leek.
- 7. King Henry courts the Princess Katharine of France.
- The marriage of King Henry with the Princess Katharine.—Burgundy and other peers swear fealty to Henry as successor to the throne of France.

HENRY THE SIXTH.

PART I.

- 1. The funeral of Henry the Fifth.—The queen and her infant son in the foreground.
- 2. Joan of Arc entering Orleans, having defeated the English, who were laying siege to it.
- Orleans retaken by the English by escalade. The French leap over the walls in their shirts.
- 4. Talbot with the Countess of Auvergne. The gates being forced, enter soldiers.
- The young king, Henry the Sixth, in parliament.—Gloster offers to put up a bill, Winchester snatches and tears it.
- 6. Rouen is taken by a stratagem of La Pucelle, and the Duke of Bedford brought out sick in a chair.—Talbot and Burgundy attack the city, retake it, and drive out the Dauphin, La Pucelle, Alençon, Reignier, &c.
- 7. The death of Talbot and his son.
- 8. La Pucelle invokes the aid of her familiar spirits.
- Suffolk with Margaret, prisoner. La Pucelle taken prisoner by York in the background.

10. The Dauphin, Reignier, Alençon, and the Bastard of Orleans, swear allegiance to the King of England. La Pucelle led to the stake in the background.

PART II.

- Margaret brought by Suffolk to Henry as his queen.—The state of
 party-feeling is shown among the attendant lords. On the left
 side of the throne stands Cardinal Beaufort; on the right,
 Humphrey of Gloster, and on the steps, his duchess. Warwick,
 Salisbury, and York, in front, to the left: Somerset and Buckingham in the centre.
- Bolingbroke raising the spirit before the Duchess of Gloster.—Enter York and Buckingham hastily, with their guards and others.
- The Duke of Gloster exposing the impostor, Saunder Simpcox, who
 pretended to have been cured of blindness at St. Alban's shrine,
 but still to be lame.
- 4. The trial by battle between Horner and his prentice Peter.
- The Duchess of Gloster doing penance.—Gloster and his servants in mourning cloaks.
- 6. Gloster discovered dead in his bed.
- 7. Death of Cardinal Beaufort.
- The death of Suffolk, taken prisoner by pirates when escaping from England.
- 9. Cade ordering the execution of the clerk of Chatham.
- 10. The meeting of the Duke of York and the king.— Alexander Iden brings in Cade's head.— Enter the queen and Somerset, who had been committed to the tower.
- 11. Battle of St. Alban's.—Young Clifford carrying off the body of his father, who has been killed by York. Somerset killed by Richard Plantagenet.—Enter King Henry, Queen Margaret, and others retreating.

PART III.

York, seated on the throne in parliament-house, backed by his sons
Edward and Richard, the Duke of Norfolk, the Marquis Montague, the Earl of Warwick, and others, armed, with white roses
in their helmets.—Enter King Henry, Clifford, Northumberland,
Westmoreland, Exeter, and others, with red roses in their hats.



- The death of York.—Queen Margaret offers him the napkin stained in the blood of Rutland to wipe away his tears, and sets a paper crown upon his head.
- The battle of Towton.—Clifford wounded.—A son who has killed his father, and a father who has killed his son.—The king, queen, Prince Edward, and Exeter, flying before the Yorkists.
- Lady Elizabeth Grey suing to King Edward for her late husband's lands.
- 5. Warwick having been sent to demand the Lady Bona of France for Edward's queen, is offended at his marriage with the Lady Grey, joins with Margaret, and returns to uncrown Edward, and takes him prisoner in a night attack.
- Edward, having escaped from the custody of the Archbishop of York, meets Warwick in the field at Barnet, and kills him.
- The battle of Tewksbury.—Queen Margaret, Prince Edward, Somerset, and Oxford, prisoners.—King Edward, Clarence, and Gloster, kill Prince Edward.—Exeunt Oxford and Somerset, guarded.
- 8. The murder of King Henry the Sixth by Gloster.

RICHARD THE THIRD.

- 1. Gloster meets Clarence going to the tower.
- 2. Gloster interrupting the funeral of Henry the Sixth, and suing to the Lady Anne.
- 3. Queen Margaret cursing Gloster, Hastings, Dorset, &c.
- 4. The death of Edward the Fourth.
- 5. The arrest of Rivers, Vaughan, and Grey.
- 6. The arrest of Hastings.
- 7. Buckingham offering Gloster the crown.
- Richard, as king, sounding Buckingham as to the murder of the two children.
- 9. The murder of the two children in the Tower.
- 10. Buckingham led to execution.
- 11. Richard in his tent.
- 12. Stanley crowning Richmond in Bosworth field.

HENRY THE EIGHTH.

- Queen Katharine accusing Wolsey of illegal exactions from the people.
- The fête at the cardinal's.—The king and twelve others habited as shepherds, with torch-bearers, &c.—Ladies chosen for the dance;
 The king chooses Anne Bullen.
- 3. The trial of Buckingham.
- The trial of Queen Katharine.—The queen rises out of her chair, goes about the court, comes to the king, and kneels at his feet.
- The visit of the two cardinals to Queen Katharine to persuade her to consent to the divorce.
- The disgrace of Cardinal Wolsey.—Exit king, frowning upon Wolsey: the nobles throng after him, smiling and whispering.
- 7. The coronation of Anne Bullen.
- Cardinal Wolsey received in a dying state by the Abbot of Leicester.
- 9. The vision of Queen Katharine.
- 10. The trial of Cranmer.
- 11. The christening of Queen Elizabeth.



THE

SPIRIT

OF THE

PLAYS OF SHAKSPEARE,

EXHIBITED IN A

SERIES OF OUTLINE PLATES

ILLUSTRATIVE OF

THE STORY OF EACH PLAY.

DRAWN AND ENGRAVED

BY FRANK HOWARD.

WITH

QUOTATIONS AND DESCRIPTIONS.

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- 1. The shipwreck of Ægeon and Æmilia.
- Antipholus taking leave of his father, going with Dromio to search for his brother.
- The marriage of Antipholus of Ephesus with Adriana, at the desire of the Duke.
- 4. Ægeon arriving at Ephesus.
- 5. Antipholus of Syracuse accosted by Adriana and Luciana.
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- Antipholus of Syracuse, and Luciana.—Luce laying claim to Dromio, in the kitchen, as her husband.
- 8. Antipholus of Ephesus, and Balthazar, with the Courtezan, at the Porcupine.
- Angelo bringing the gold chain to Antipholus of Syracuse.—Dromio
 of Syracuse in the distance, bargaining for a passage in some
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- 10. Angelo, arrested by a Merchant, claims the money for the chain of Antipholus of Ephesus.—Dromio of Syracuse, coming from the vessel, is sent by Antipholus to Adriana for money to pay the Goldsmith.
- 11. Dromio of Syracuse receiving the gold from Luciana.
- 12. Dromio of Syracuse brings the gold to Antipholus of Syracuse: they are met by the Courtezan, who claims the gold chain promised to her by Antipholus of Ephesus.
- 13. The Courtezan having persuaded Adriana and Luciana that Antipholus is mad, they obtain the aid of Pinch, a conjurer, to set



him in his wits again.—They meet Antipholus and Dromio of Ephesus; the former under the conduct of the officer by whom Angelo had arrested him.

- 14. Angelo and the Merchant meet Antipholus of Syracuse with the gold chain round his neck; Dromio of Syracuse is with him.— Enter Adriana, Luciana, Courtezan, and others.
- Antipholus of Ephesus, having gnawed his bonds in sunder, releases Dromio.
- 16. The Duke, with Ægeon going to execution, passes the Priory; and while Adriana requests his authority to take her husband from the Priory, Antipholus and Dromio of Ephesus, having escaped from Pinch, enter.
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TROILUS AND CRESSIDA.

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- 2. Cassandra raving.
- 3. Helen assisting to unarm Hector.
- 4. Troilus and Cressida.
- The Grecian chiefs pass by Achilles and Patroclus with slight notice, when they are standing at the entrance of their tent.—Ulysses follows, watching the effect of his scheme to mortify Achilles' pride.
- 6. Thersites imitating Ajax.
- 7. Cressida given up to the Greeks in exchange for Antenor.
- 8. The contest between Ajax and Hector.
- 9. Achilles and Hector.
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- 13. Achilles arming on seeing the dead body of Patroclus.
- 14. The death of Hector.

TIMON OF ATHENS.

- Timon in his days of prosperity.—Flavius, his steward, grieving over his imprudent generosity.
- 2. Timon finds out his extravagance.
- 3. Timon's servants sent to his false friends to borrow money.
- 4. The hanquet of hot water.
- 5. Timon in the woods digging for roots, finds gold.
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- 7. Timon and Flavius.
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CORIOLANUS.

- Caius Marcius opposing the people on the subject of the gratuitous distribution of corn.
- 2. Caius Marcius alone within the walls of Corioli.
- 3. Caius Marcius attacking Aufidius, who is rescued by some Volsces.
- 1. Caius Marcius Coriolanus stands for consul, but by the agency of the tribunes the people rise against him.
- 5. Coriolanus going into banishment, taking leave of his family.
- 6. Coriolanus goes to the house of Aufidius.
- 7. Coriolanus being appointed general of the Volscian forces, the Romans send and entreat peace in vain. Menenius is then persuaded to go, in hopes that his ancient friendship with Coriolanus may prevail.



LIST OF PLATES.

- 8. Coriolanus' mother, wife, and child, with another noble lady of Rome, come to entreat for peace. Aufidius' old hate being revived by the admiration of the Volsces for Coriolanus, he seeks occasion to destroy him.
- Coriolanus accused by Aufidius of having betrayed the trust reposed in him by the Volsces. They rise against him.

JULIUS CÆSAR.

- Antony offering the crown to Cæsar,—Cassius endeavouring to rouse Brutus.
- 2. Brutus with the conspirators.
- 3. Brutus and Portia.
- 4. The conspirators coming to fetch Cæsar to the capitol.—Calphurnia endeavouring to prevent his going.
- 5. The death of Cæsar.
- 6. Antony's speech over the dead body of Cæsar.
- 7. Brutus and Cassius after the reconciliation.
- 8. Brutus reading.—Ghost of Cæsar enters.
- Battle of Philippi.—The dead bodies of Cassius and Titinius are lying in the middle ground.

ANTONY AND CLEOPATRA.

- 1. Cleopatra arriving at Taurus.
- Antony taking leave of Cleopatra on hearing of the death of his wife Fulvia.
- 3. The meeting between Octavius Cæsar and Antony.
- 4. The marriage of Antony with Octavia.
- 5. The return of Octavia to Rome.
- 6. Antony perceiving Cleopatra's flight from the battle of Actium.
- 7. The meeting after the battle.

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8. Cleopatra assisting to arm Antony. Vol. IV.

b

- 9. Antony threatening Cleopatra.
- 10. Antony calls upon Eros to kill him.
- Cleopatra, Iras, and Charmian raising up Antony into the monument.—The guard are assisting in raising Antony by means of his cloak tied to the points of their spears.
- 12. Cæsar's interview with Cleopatra.-Cleopatra kneels.
- 13. The death of Cleopatra.

CYMBELINE.

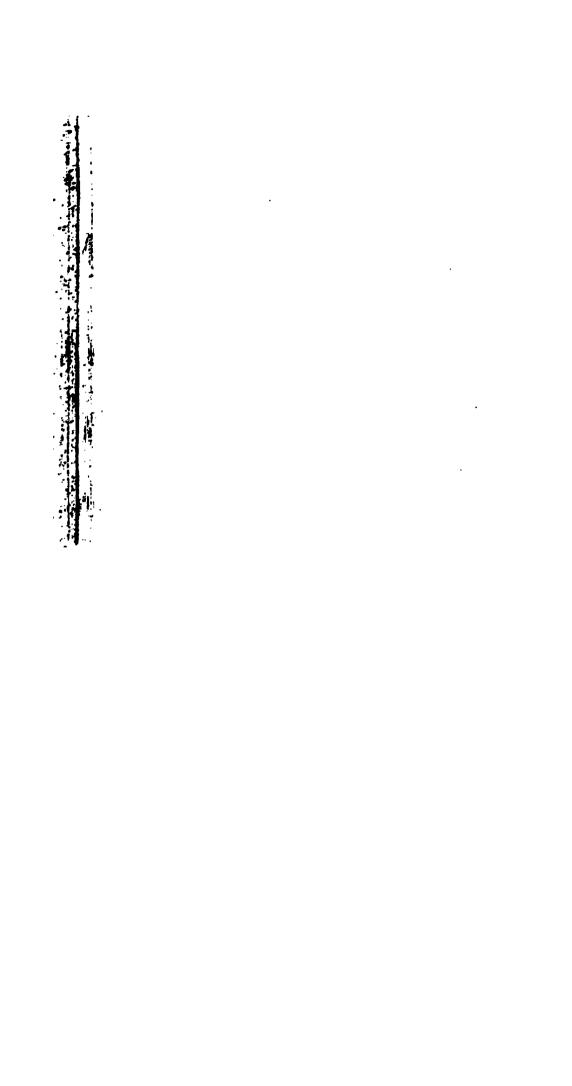
- Belarius and Euriphile stealing Guiderius and Arviragus, sons of Cymbeline. – Imogen is left sleeping on the couch.
- 2. The marriage of Cymbeline with the mother of Cloten.—Posthumus is ingratiating himself with Imogen, and Cloten receiving the first impression.
- The banishment of Posthumus.—Enter Cymbeline and lords.—The queen is seen as the instigator of Cymbeline's cruelty; and Cloten meditating his attack on Posthumus.
- 4. Posthumus' wager with Iachimo.
- 5. Iachimo's attempt on Imogen.
- 6. Iachimo stealing Imogen's bracelet.
- 7. Cloten tendering his services to Imogen.
- Iachimo produces the bracelet as testimony of his having won his wager.
- Pisanio having, by the order of Posthumus, induced Imogen to go to Milford Haven to meet him, shows the letter in which Posthumus commands her death.
- Imogen, disguised as a boy, in Belarius' cave. Belarius, Guiderius, and Arviragus returning.
- 11. Cloten compelling Pisanio to produce Posthumus' garments, on discovering that Imogen was gone.
- 12. Imogen supposed to be dead from the operation of a drug given to her by Pisanio.—Cloten has been killed by Guiderius, whom he had attacked.—Enter Arviragus bearing Imogen as dead in his arms.



- Imogen, having been laid by the headless body of Cloten, from the garments, supposes it to be Posthumus. She is found by Lucius.
- 14. The rescue of Cymbeline by Belarius, Guiderius, and Arviragus.— Leonatus Posthumus, having come over in the Roman army, throws off his armour, and, disguised as a peasant, seconds the Britons; he vanquisheth and disarmeth Iachimo.
- 15. Posthumus resumes the Roman habit, and yields himself a prisoner.
- 16. Posthumus' vision in the prison.
- 17. Cymbeline having promised Imogen, as Lucius' page, any request she can have to make, she desires that Iachimo may be compelled to show how he obtained Posthumus' ring. Belarius, Guiderius, and Arviragus, in doubt about the identity of Imogen.
- Imogen discovers herself. Belarius restores Guiderius and Arviragus to Cymbeline as his sons.

PERICLES, PRINCE OF TYRE.

- 1. Simonides giving Thaisa to Pericles.
- 2. Thaisa's burial at sea.
- 3. The revival of Thaisa in the house of Cerimon.
- 4. Marina rescued from Lionine by pirates.
- Cleon shows Pericles the tomb of Marina, professing that she had died a natural death.
- 6. The visit of Lysimachus to Marina at Boult's house.
- 7. Marina and Lysimachus.
- 8. Pericles discovers Marina, who has been introduced to him as a stranger to relieve his woes by her conversation and her music.
- The discovery of Thaisa in the temple of Diana, whither Pericles had gone, in obedience to a vision from the goddess.



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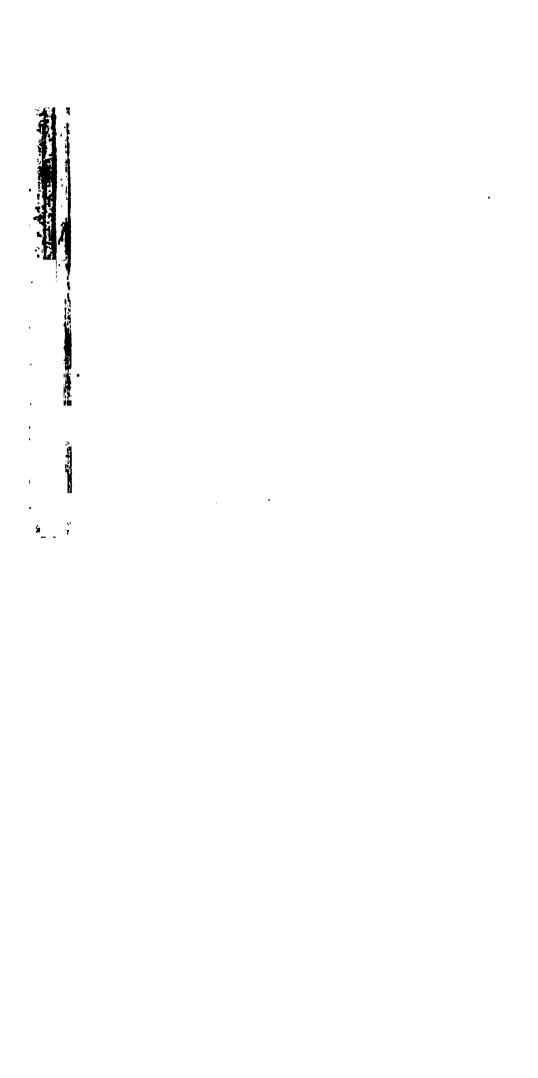
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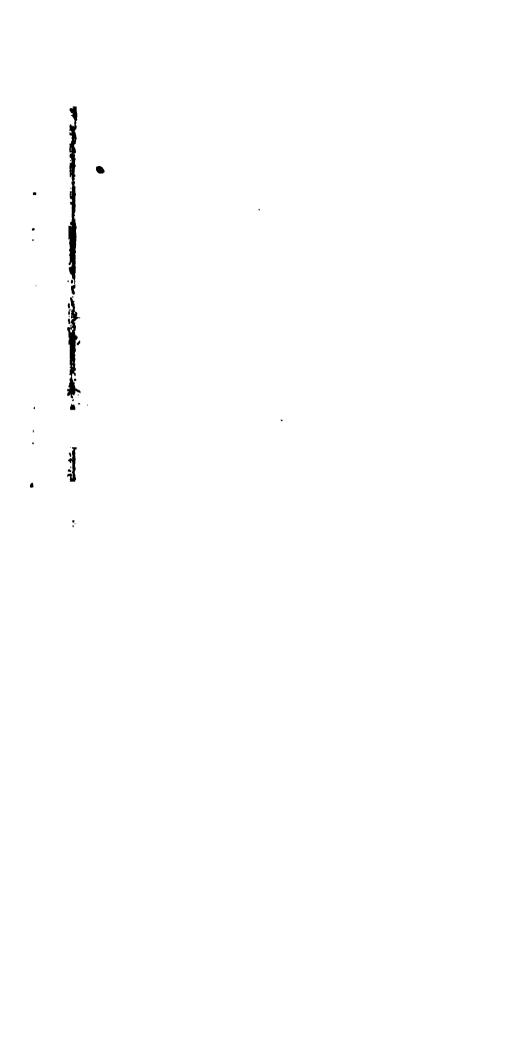
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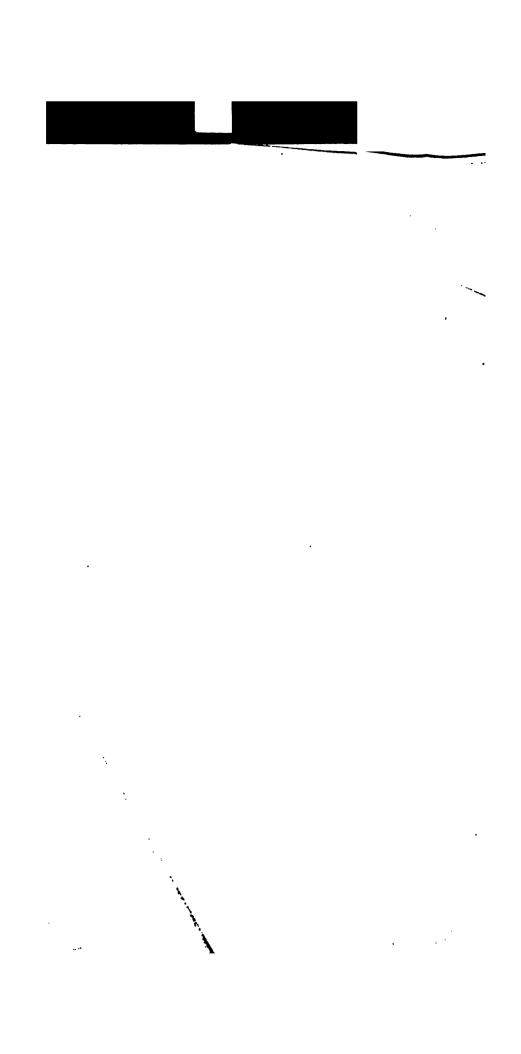
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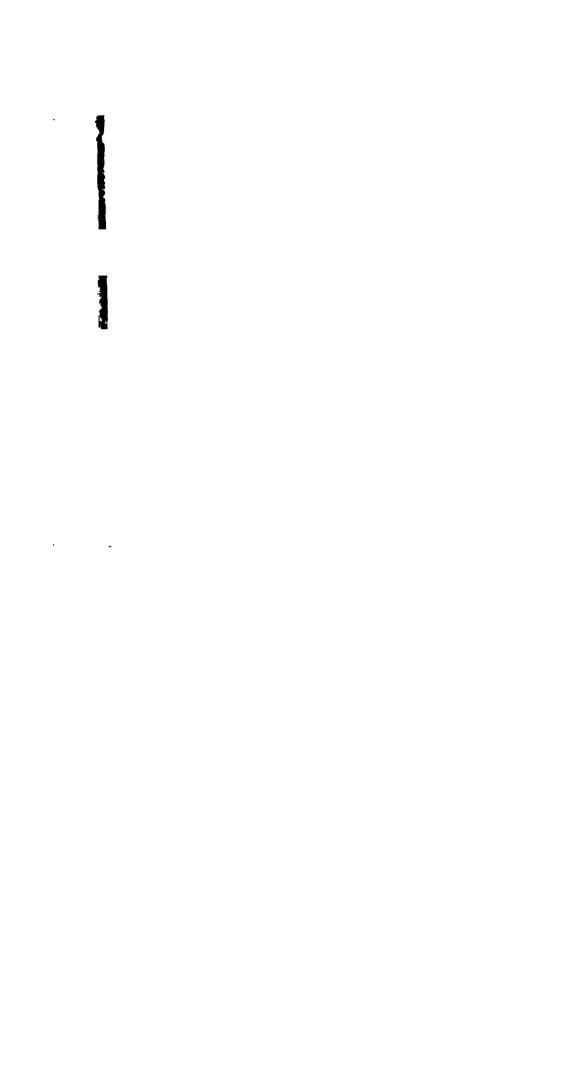




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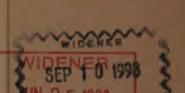




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